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MAUDE LILLIAN BERRI

VIEWS OF UHRIG'S CAVE, ST. LOUIS.

The Matinee Girl wrote a week or two ago about a kind-hearted man in Kansas City, Mo., who sent on from that city a pretty lace-trimmed, tucked-yoked frock for the baby that was deserted in a Brooklyn theatre where they tag 'em at matinees.

The dress arrived all nicely boxed and folded, and the Matinee Girl started out bright and early last week to present it to the infant, who had been sent to the Kings County Nursery.

The dress might have gone by mail, or messenger, or express, but I was very anxious to witness the emotions that a six-months-old girl would manifest on being presented with her first party gown.

For the Kansas City philanthropist specified that the dress was to be worn on reception days to enhance the youthful charms of the child when visitors go about rubbering for likely babies that they may adopt.

Flatbush, the place where the county buildings are situated, is a town principally noted for these buildings, and also for a thriving cemetery.

The buildings cluster together in a sorry bunch—the charity hospital, the almshouse, the insane asylum, and the nursery attached to the hospital. From the upper windows of these the patients and inmates can get a cheerful view of the cemetery.

Babies are not encouraged to remain at the Kings County institutions. They are born there every day, but as soon as possible they are moved on to some other home.

In the Summer time it is not such a cheerless place to visit. The almshouse is surrounded with beautiful grounds, and under the trees sit old men and women who have taken up a permanent abode there.

They sit with folded hands in a very ecstacy of idle luxury. They seem to revel in the monotonous days of blank nothingness. One wonders what they dream of as they sit there—if the memories of old loves and old joys come back to make them happy.

But all this has nothing to do with the baby. The Matinee Girl wandered past the different pavilions and brick structures, wondering which was the baby house.

Suddenly a chorus of wailing voices came within hearing. They were in all sorts of keys. There were low, thrilling cadences, shrill, protesting minors and a few good tenors, but no bassos.

It was a grand operatic kick at fate, and music writers ought to go down and stand by that fence and listen to all the misery that can be expressed in a chorus of this sort.

Undoubtedly this was the department of the not-wanted infants. But there was no getting through or getting over the fence. There was nothing to do but to walk about a mile to a gate.

If you have ever visited a charity institution you will never fail to notice that the officials, clerks—every one in charge, in fact—as a rule make a point of being curt and uncivil.

It doesn't matter if you don't look like a pauper yourself. They think you are out looking for rooms for some pauper friend. You may not want an alm, but they take no chances on smiling at you. You might happen to be a pauper in disguise!

I often wish when I encounter this attitude that I might be a lady in a story book, and say: "I came here with the intention of presenting a few millions to this institution, but you are all so beastly uncivil that I shan't do it."

Sometimes, if they find out that you write for a living, they ask you to stop and have dinner with the idiots, or five o'clock tea with the prisoners.

And then they "whoop up the mess," as they say in the navy. I got real chummy down on North Brothers Island one day, and had a dainty little luncheon with the lepers.

But at the first throw they always size you up as being a relative or friend of one of the poor devils dependent on charity, and you get faces *frappé* in all styles.

I wandered into a basement where sat a man with whiskers. He was one of those men that all you can say of him is that he had whiskers. Whiskers and an unpleasant disposition.

"Please, sir, can you show me the way to the orphan asylum?" I asked, humbly, getting a good pauperish inflection in my voice.

"We have no such institution on the premises," he said, coldly, and he slammed the cover of a book shut as though my asking for the place was an impertinence.

"Oh, how stupid of me!" I said; "I meant the foundling asylum, of course."

"We have no foundling asylum."

"No foundling asylum?"

"No."

"Oh, give over! You have a baby here that was deserted in a Brooklyn theatre, and I want to see it."

He eyed me suspiciously. I could see that he thought I had something to do with deserting the baby. I tried to look it.

"I suppose you mean the nursery connected with the hospital," he said.

"I suppose so," I replied.

"Well, the person you want to see," he said, severely, "is Dr. Humpyah." It wasn't Humpyah, but Humpyah will do. It ought to have been Humpyah.

I took a few more laps along beside that endless fence, and came to the hospital. This place is really gay compared to the other buildings. Frisky looking young doctors in white duck trousers give the place the aspect of a Summer hotel, and nurses in blue frocks and white aprons flit around like Summer girls. It reminded me of an opera. A chorus of nurses and surgeons wouldn't be bad.

The doctor, who was a stern young man, diagnosed me with a glance. And now another odd thing happened.

There were two chairs by his desk—plain, ordinary wooden chairs that looked as though they had possibly been occupied by two persons in a dual interview with the doctor.

I started to sit in one of them, but the doctor waved me off, and told me to sit in the other. Why, I haven't the slightest idea. Their dispositions are all warped, I think, and they like to boss folks about.

I asked about the baby, and he referred to a file of letters on his desk, and told me the baby was gone. It gave me a shock. The baby gone!

He looked at me keenly. People have the funniest way of looking at you when you go around inquiring for foundling babies. It is embarrassing.

He told me the baby had been adopted.

The United Charities Society in New York, it seems, "places" the babies, and this baby had been placed with a lady. At first I thought he said she lived at the Waldorf-Astoria. But on second inquiry it proved to be Astoria, L. I.

I almost broke down. I inquired if the baby had remained at the hospital baby annex would it have been allowed to wear on reception days a highly ornate batiste frock with twelve tucks and a lace flounce? He said no.

Poor kids! I suppose they pin them up in blankets with numbers stamped in the corner. Going home, as a sort of chaser for this cheerful trip the car passed under the grim walls of the Kings County Penitentiary.

Two little boys sat and looked at it, fascinated by the bottled up crime it represented. One of the boys had some asthmatic affection that caused him to sniff loudly while he conversed. It gave the effect that he was crying.

"Say, how'd you like to be in there?" said the boy who didn't sniff.

"Gee! Say [sniff]? Do they git good meals in there?"

"Nah! Say? Do you see those little towers on the wall? They's a man in there, and he has a gun and shoots them if they run."

"Gee! [Sniff.]"

"But no one knows they's in there, so don't say I told you."

Desiring to do the wise thing the next time, the Matinee Girl wrote to the address in Astoria asking if the baby was still there, as there was a dress coming to her.

There has been no reply. The baby is developing into a first-class mystery. But the Matinee Girl is on her track, and intends to go sleuthing this afternoon in an attempt to locate her. Now I know the pleasures of the chase.

First I shall go over to the United Charities Building, where I will give them the Third Degree. After that I shall continue on to Astoria. I am going to sift this matter to the bottom. I imagine the Matinee Baby is on a farm.

In the burlesque of Sophie Fullgarney at Weber and Fields', Fay Templeton wears the stunningest sort of a modified kimona—not one of the straight backed slimpsey affairs, but a kind of glorified dressing gown.

It is in the same colors as the Japanese kimona that Miss Van Brugh wore in the original Lord Quex production, but it is much prettier. About one woman in a hundred looks well in the genuine kimonas that have been sold in quantities this season.

Mrs. Carter introduced the kimona as a dressing jacket in Zaza, and it became a rage as a negligee gown. But while a girl has one on she feels as though she shouldn't turn her back to any one. They are so severely simple!

But Miss Templeton's kimona is one of those gowns that one would love to apologize for being found in. You know the nicer a negligee is the more we apologize for it. When we are in an ulster down bath robe and curl papers we just simply scoot and say nothing.

THE MATINEE GIRL.

IRVING AND HIS ASSOCIATES THIRTY YEARS AGO.

Photo by Chancellor, Dublin.

Mrs. Billington. Unknown. C. W. Garthorne. Louise Claire. Unknown. Henry Irving. W. H. Stephens
George Honey. Ida Hertz. H. J. Montague. Amy Fawsitt.

AN INTERESTING OLD PHOTOGRAPH.

It says but little for the enterprise of the British press or the assiduity of Sir Henry Irving's many biographers that it has remained for THE MIRROR, after the lapse of thirty years, to give to the playgoing world at large its first sight of the group photograph reproduced on this page. Presenting as the picture does a constellation of brilliant players whose fame for the most part is common to the New World as well as to the Old, it cannot fail to have abiding interest as a valuable pictorial record.

The group represents the various members of the The Two Roses traveling company, in their habits as they lived. It was taken by Chancellor, of Dublin, in May, 1871, at which time the noted band of players were sojourning for a fortnight in the Hibernian capital. Albery's famous Robertsonian comedy was then in the zenith of its popularity, and many of the parts, as will be seen by the following cast, were sustained by their original interpreters at the London Vaudeville:

Lottie (her original character) ..... Amy Fawsitt
Ida ..... Louise Claire
Mrs. Jenkins ..... Mrs. Billington
Mrs. Cuppo ..... Ida Berta
Jack Wyatt (his original character) ..... H. J. Montague
Caleb Deecie ..... C. W. Garthorne
Our Mr. Jenkins (his original character) ..... George Honey
Digby Grant (his original character) ..... Henry Irving
Mr. Furnival (his original character) ..... W. H. Stephens

Obviously, most interest centres around the counterfeit presentment of Henry Irving, who had then been known to London for a matter of four years as a light comedian and character actor, and who had consolidated his reputation by his masterly delineation of the plausible and many-sided Digby Grant. But that he had not yet come to his own is shown by the fact that while benefits were taken during the Dublin visit by both Honey and Montague, the latter under the patronage of the Lord Lieutenant, no evening was set apart for his emolument. Sir Henry might well say, as he looks at this reminder of the good old days, "And to see how many of mine old acquaintance are dead," for Montague, Honey, Garthorne, Stephens and Amy Fawsitt are now to be numbered with the great majority.

Next to Sir Henry's, the portrait of most general interest is undoubtedly that of poor Harry Montague, a graceful and taking young actor, whose charm was the same off the stage as on it, and who may be said therefore to have played himself. Although he may, perhaps, share with Sir Squire Bancroft the distinction of having first brought the odor of Mayfair over the footlights, he was by no means a recruit from society. Without experiencing any of the trials and tribulations of the average beginner, who had to undergo a long course of the provincial "mill," Montague stepped at once from the desk of a city merchant, after a few appearances as an amateur, straight to a commanding position on the London boards. In this he was the prototype of the more genuine society actor of to-day, who holds his or her position to the detriment of better artists, and knows more of *les convenances* than he or she does of the necessary histrionic curriculum. But it would be obviously unfair to saddle Montague with the creation of this unhappy type.

Possibly a few records of H. J. Montague's American career may be interesting to MIRROR readers. His first appearance on this side was made on Tuesday, Oct. 6, 1874, at Wallack's Theatre, as Tom Gilroy in H. J. Byron's play, Partners for Life. This was the opening night of the season, and Montague had been engaged as leading man. On Oct. 21 he sustained the part of Manuel in The Romance of a Poor Young Man, and on Nov. 14 he was the original Captain Molineux in The Shaughraun. April 10, 1875, saw him as Phydias in The Marble Heart. On May 29 following he played Claude Melnotte, and on Oct. 5 Tom Dexter in The Overland Route. On Nov. 8, when his old colleague, George Honey, made his American debut at Wallack's in his great role of Eccles in Caste, Montague was the George D'Alroy. On Nov. 12, 1877, at the beginning of his fourth season at Wallack's, Montague played Arthur in False Shame. Early in the succeeding month he was the original John Fleming in Steele MacKaye's drama of Won at Last. One of his best parts was Julian Beauclerc in Diplomacy, originally sustained on April 1, 1878. He was touring in this at the period of his untimely death at San Francisco in the following August. Poor fellow! he was only thirty-five. But length of years does not always mean happiness, nor spell achievement, and he had lived every moment of his life to the full.

An even sadder tale could be told of the ending of the charming Lottie of his Two Roses experience, if one cared, or dared, to rake up the ashes of the dead past. For all the dread circumstances of poor Amy Fawsitt's taking off the curious reader is referred to Colonel T. Allston Brown's "History of the American Stage." It will suffice here to say that Amy Fawsitt followed the lead of her old colleagues, Montague and Honey, by making her appearance at Daly's Fifth Avenue Theatre on Sept. 27, 1876, as Mrs. Masham Mallory in Life. Her last appearance on any stage was made on Oct. 9, when she withdrew from the theatre. Over the saddening circumstances of her death—murdered, as it would appear, by a callous ruffian on Dec. 26, 1876—a kindly veil is drawn. Only four persons saw her carried to her last resting place, and Harry Montague was one of them.

Little remains to be said of the other members of the group. C. W. Garthorne, only just dead, is better known as a brother of W. H. Kendal than for any noteworthy achievement as an artist. The record of his thirty years' stage experience, if written, would be mostly a record of splendid strolling. Of W. H. Stephens a word or two remains to be said. He had been thirty-two years an actor prior to the taking of this photograph, and a decade of usefulness still remained to him. Originally a provincial player, he left England in 1854 for Australia, where he succeeded so well as soon to be able to build in Sydney the existing Queen's Theatre. In 1858 he paid a professional visit to San Francisco, New York and other American cities, returning to Sydney in 1860. From thence he repaired finally to London, where he made his first appearance in January, 1861, at the St. James' Theatre, under Vining, as the Marquis in Self Made. A pious Roman Catholic, he died a beautiful death, for he passed away while on his knees at mass at the Brook Green Catholic Church.

The two unnamed individuals in this memorable group seem to have wandered into it promiscuous-like. All efforts to identify them have proved unavailing. Possibly they were non-professionals, as Henry Neville and other veterans, who know everybody that was anybody during the past thirty years, have failed to recognize them. THE MIRROR would be pleased if any reader could solve the identity of these figures in the picture.

OPERA STUDENTS APPEAR.

The students of the American School of Opera appeared at the Astor Gallery of the Waldorf-Astoria Hotel last Tuesday afternoon in scenes from The Mikado, Faust, Pinafore, and Carmen. The performance was given for the benefit of the scholarship fund of the school, and was under the patronage of a large number of persons prominent in society. The pupils who took part in the entertainment were Ruth Peebles, Ella Devine, Lillian Keyser, Helen Kerr, Ivor Anderson, Andrias Schneider, M. S. Holmes, E. E. Johnson, Pauline Johnson, Allen C. Hinckley, De Witt C. Mott, Maria Strakosch, and Nannette Hammond. Ryna Bullene and Elsie Reimer were the accompanists. At the conclusion of the performance David Bispham, in behalf of the faculty, presented diplomas to the students who had completed the course of the school.

NATIONAL CONSERVATORY AFFAIRS.

At the Berkeley Lyceum last Wednesday morning the commencement exercises of the National Conservatory of Dramatic Arts were held in the presence of a large assemblage of friends of the faculty and students. The graduating class consisted of Edna Knox Bruce, Chloe Helen Gardner, Eva Florence Grau, Ruth Bedford Moran, and Joseph K. Whitmore. Addresses were made by the director, F. F. Mackay, and others, and diplomas were presented to the graduates. The Summer session of the Conservatory will begin on July 1 and end on August 9. The Winter session will begin, as usual, on Oct. 15. The faculty includes F. F. Mackay, Estelle H. Davis, Clara J. Horton, Dorothy Wilberforce, Lyon Bryant, Nell Macphatter, Marie Louise Laroche-Keusch, Regio Senac, George Henry Trader, and Mary Bailey White.

Pearle Hight, as Bossy, Hoyt's Texas Steer.

IN OTHER CITIES.

SAN FRANCISCO.

With both the Grand and the California dark, the past two weeks have been dull in the theatrical world. The unfortunate and sudden ending of the Sembrich opera season left the Grand without an attraction March 25-1. The week of 1-6 was devoted to preparations for the production of the big Easter spectacle, Cinderella, by the Grand's new stock co., which gave its initial performance 6. The spectacle will continue for several weeks.

The Central inaugurated a season of legitimate drama with Robert Downing in The Gladiator 1-6. Mr. Downing was supported by the Central's capable stock co., and the old familiar play, with its florid declamations, heroic sacrifices and costumes of the Roman era, was just as popular and received as much applause as it did a generation ago. The Gladiator was beautifully staged, especially the forum scene. Mr. Downing's physique and voice suited the part well, and he played with all the dignity and vigor of the old school. Lorena Atwood, as Faustina, was dignified and forceful, and Fay Courtney, as Neodamia, was graceful and sympathetic. The other roles were taken by members of the stock co., some in an agreeable manner.

The Alcazar Stock co. was seen in a dramatization of Bret Harte's story, Tennessee's Pardner. The play, like the story, is full of pathos and comedy, and in the hands of the Alcazar co. proved a wholesome and enjoyable attraction. Lila Convere was an attractive and convincing heroine. George Bacon, as Gowhither Hay, made a decided hit, and excellent character work was done by Scott, Webster, and Emery. Joseph Kilgour did not appear to as good advantage as in the other roles he has assumed recently. Agnes Rankin and Kitty Belmour were successful in their respective parts. A Coat of Many Colors 8-15.

The Wedding Day at the Tivoli finally gave way to last season's success, The Idol's Eye, which opened 6 with all the Tivoli Stock co. in their familiar roles. Hartman, Wheelan, Webb, Boyce, Fogarty, Annie Myers, Maud Williams, Georgie Cooper, and Bernice Holmes made up a strong cast, and they carried the Idol's Eye with great zest. The piece will continue indefinitely.

The Little Minister at the Columbia went with more ease and success during its second week than marked its first. Agnes Palmer, as Babbie, has a charming personality which won her many admirers. Her acting improved with acquaintance. Ira Hard, as Gavin Dishart, also showed to better advantage and acted with a better understanding of the part. On the whole, however, the co. was not up to the standard the public expects at the Columbia. Barrie's comedy will be followed by Blanche Walsh in More Than Queen 8-14.

The Alhambra Theatre has passed from Alf Ellinghouse's control into the hands of the Associated Theatrical Managers, which association will hereafter control the bookings. The change probably means that the Alhambra will be closed and no bookings made for that house unless the other houses cannot accommodate the attractions. The best plays now booked for the Alhambra will be put on at the California, the latter place remaining under Mr. Ellinghouse's management.

J. J. Gottlob, of the Columbia Theatre, was married to Selina Dannenbaum March 27. The couple have started for New York on an extended bridal tour.

The Pacific Coast is soon to witness a new phase of the wide revival of Uncle Tom's Cabin. Harry Connor's co. will produce the play as a pavilion show, under a mammoth canvas, equipped as a modern theatre and capable of accommodating 2,500 people. The co. is advertised to comprise sixty-five people, with scenic effects in the proportion and elaborateness. The season of the pavilion will open 15. E. D. MOORE.

PITTSBURG.

The Grand Opera House Stock co. produced Peaceful Valley 8-13, with James E. Wilson, the new leading man, in the role of Rosen Howe. Some of the largest audiences of the season were in attendance to greet Mr. Wilson on his return to the co., and he was obliged to address the audience at different times during the week before the play could proceed. Mr. Wilson's characterization of Rosen Howe is one of the best things he has ever done here and deserves unstinted praise. Sarah Trunx was delightful as Virginia Rand. Benjamin Johnson's Jotham Ford was decidedly clever. Alice Butler as Phyllis Howe, Clara Bathaway as Nobe Farquhar, Lida McMillan as Martha Howe, William Beach as Jack Farquhar, Thomas W. Ross as Charley Rand, Joseph Woodburn as Mr. Rand, Edward Polard as Ward Andrews, and Joseph Wigheman as Wilson were satisfactory. Under Two Flags 15-20.

Le Voyage en Suisse was at the Bijou 8-13 and played to enormous business. Guyer and Daly did some clever character work. The Dillon Brothers in some up-to-date parodies, and Allene Crater, assisted by Blanche Boone and Bert Young in a pleading musical and singing specialty were the features. Siberia 15-20.

May Irwin in Madge Smith, Attorney, was at the Alvin 8-13. May Irwin was all that was expected of her, but the play was a disappointment. Next week Annie Russell.

A Stranger in a Strange Land comes to the Duquesne Theatre 15-20.

The Alvin Dramatic Club, an association recently organized in this city, will play Held by the Enemy at Vandergrift, Pa., 20. Edwin S. McKim is the president of the organization; Harry C. Wood, secretary, and Arthur Farder, musical director.

Osslp Gabrilowitsch gave a piano recital at Carnegie Music Hall which was much enjoyed 4.

John F. Byrne, of the Brothers Byrne of Eight Bells renown, was in the city last week, and it was rumored that the object of his visit was to purchase from Elmer and Thall the Hanlons' Le Voyage en Suisse, which they have been presenting this season. It is further stated that his visit was successful and Le Voyage en Suisse will be presented by the Brothers Byrne next season, instead of Eight Bells.

John T. McRoy, of New York, a brother-in-law of Frank Pixley, who wrote the book of The Burgomaster, was in the city last week to see the play at the Alvin. He is one of the stockholders of the production. The Western co., he says, has made a great deal of money, but the Eastern co. has not yet been able to make up the $21,000 lost during the New York engagement.

The promised new Empire Vaudeville Theatre, which Elrick and Le Marche, of Cleveland, stated during the Winter they would commence to build on Sixth Street, next the Duquesne Club, April 1, has not materialized, and will never be built from present indications. The option on the property expired 1 and the old tenants of the stores have renewed their leases for another year.

It is rumored in theatrical circles here that Harry Davis will put variety and burlesque shows in his Avenue Theatre next season, similar to those at the Williams Academy of Music.

Harry Elmer, Sam Thall, George Weltz, William P. Cullen, William De Muth, Fred Beckman, W. W. Tillotson, and M. J. Fielding formed a managerial group at one of the hotels last week.

C. R. Wilson, advertising agent of the Bijou, who has been ill with the grip since January, resumed his duties this week and was warmly greeted by his many friends.

Gus Hill has decided not to send out Through the Breakers next season; Man's Enemy will also be retired, it is said.

W. P. Cullen, of Davis, Cook and Cullen, who produced Reaping the Whirlwind this season, said last week that they had not decided what to do with the play next season, but that it was probable it would not go out again.

Fred Beckman, of Jacob Litt's force, was in the city last week. He has been engaged as agent of the Buffalo Bill Show for the Summer season.

William De Muth, advance agent of the Wise Guy co., has accepted the position of press agent for the two parks in Columbus.

The first season of the Duquesne Theatre under the management of H. W. Williams has been remarkably successful. It is claimed that the average receipts up to the present time have been about $1,000 per week.

John Hafell, business manager of Lewis Morgetta's The Span of Life, is in the city this week arranging for the appearance of Hearts of the Blue Ribbon at the Bijou next month. He states that Lewis Morgetta will present next season a new play, King of the Knomes, in addition to his present attractions.

I. W. MENDENHALL.

ST. PAUL.

The four performances given by Anna Held in Papa's Wife at the Metropolitan Opera House 1-3 drew exceptionally large audiences and established Anna Held a favorite. The Boston Lyric Opera co. played a return engagement 4-6 in Il Trovatore, Carmen, and The Fencing Master, opening to good house. Signorita Callamachi's rich and flexible contralto was heard to excellent advantage in her rendering of Azucena and Carmen. The prima donna received excellent support from Signor Russo, Signor Alessandrini, Bertha Davis, and other members of the co. The U. S. Marine Band, numbering seventy-six musicians under the direction of Howard Pew, delighted large audiences 7, afternoon and evening. Lieutenant William H. Santelmann made an able conductor. The programme was a varied one and the encores were frequent. The clarinet solo of Jacques Vanpoucke and the saxophone solo of Jean H. Moeremans were excellent. Amy Whaley, the soloist, has a sweet soprano voice. She sang her solos with good enunciation and with fine expression, and in response to three encores sang several popular songs.

Mrs. Leslie Carter in Zaza at the Metropolitan 8 to opened to a full house. A brilliant audience warmly welcomed Mrs. Carter, who is remembered by St. Paul theatregoers for her excellent work in The Heart of Maryland. The play was finely staged. Mrs. Carter handled the part of Zaza in a masterly manner; she played the character naturally and has achieved in the role the triumph of her career. Charles H. Stephenson as Bernard Dufresne made the most of the part, the role of Cascart was admirably interpreted by Mark Smith, Marie Bates made an extremely droll Aunt Rosa, while Harold Howard as the Duc de Brisac and the other members of the co. acquitted themselves creditably. Louie James and Kathryn Kidder 11-13. Field's Minstrels 14-17. Howard Gould 18-20.

The Royal Lilliputians in The Merry Tramps are the attraction at the Grand Opera House 7-13. They opened to capacity. The co. give a novel entertainment and evoked continued applause; many of the little people have unusual ability. Franz Ebert and Louis Merkel are clever comedians. They were ably assisted in the fun making by Major James D. Doyle, Will Archie, Joseph Algere, Joseph Littlefinger, George Lalbe, Lelia and Bertha Cantus, Elise Lee Ebert, and James E. Rosen, a diminutive St. Paul boy, scored a hit. John Church and C. C. Busby, the giants, are a feature. The production was well staged. Al. H. Wilson 14-20.

Madame Teresa Carreno, the pianist, delighted a large audience at the People's Church 9. Madame Carreno has during her visits to this city become a pronounced favorite. She played every number with admirable skill and expression, and granted several encores.

The news of the death of Roland Reed was received with profound sorrow by his many friends in this city. GEORGE H. COLGRAVE.

NEWARK.

The Rogers Brothers in Central Park are at the Newark 8-13. Mary Mannering 15-20.

Through the Breakers pleased the patrons of the Empire 8-13. The melodrama was well presented and the scenery was realistic; profitable business was the rule. Williams and Walker 15-20.

Trilby was the offering of the stock co. at the New Century 8-13. Victory Bateman made her reappearance in Newark, and as Trilby scored a personal and artistic triumph. John Waldron in the hideous make-up of Svengali added to his reputation for reliable and conscientious work. Barry O'Neil as Little Billee gained new laurels. Carleton Macy, specially engaged, played Taffy and won the commendation of the audiences. Raymond Capp also did fine work as the Laird. Frank Richardson, George Martin, and Victor Moore deserve mention. Good business.

From Lost in New York to Cleopatra is a jump considerably beyond the average stock co., yet the members of the Columbia co. accomplished this feat in such a manner as to win unreserved praise. Melbourne MacDowell made a handsome Marc Antony and did excellent work. Maud Edna Hall as Cleopatra read her lines intelligently and easily divided honors with the star. Jane Rivers, Bert Lytell, and Claude Brooks were up to the standard. Good business attended the performances. La Tosca 15-20.

Manager Nes is slowly recovering from his recent illness.

Special engagements for Cleopatra and La Tosca include Jack Drumler, Philip Barnard, and J. F. Willard.

Una Abell-Brinker has departed for Detroit. Before going she was presented with a handsome diamond ring in appreciation of her efforts in behalf of a local charity.

Victory Bateman has been engaged as leading lady at the New Century Theatre for the remainder of the season.

Henry Muller has been appointed assistant stage-manager of the New Century, in place of Al. McGovern, resigned.

Carleton Macy has been engaged to play leads with Eugenie Blair for the next twelve weeks, opening in Cleveland, O.

St. James' Hospital was benefited at the New Century 8.

The Newark Thespians, composed of local amateurs, and professionals will present Michael Earle at the new auditorium.

Owing to the success of the White Rats at their recent performance at the Columbia they will return 14.

Manager Leo Ottolengui, of the Newark, had his annual benefit 8. The house was packed, the S. R. O. sign being out before the curtain went up.

C. Z. KENT.

MILWAUKEE.

Anna Held played a two days' engagement in Papa's Wife at the Davidson 4-6 to large business. The charming actress was well received, and the performance pleased. Charles A. Bigelow was a host in himself, and the support was excellent. E. S. Willard was received with the utmost cordiality by a large and delighted audience 8. David Garrick being the opening bill. The repertoire includes Tom Pinch, The Middleman, and The Professor's Love Story. The demand for seats has been exceptionally large. Leon Herrmann 14. Mrs. Leslie Carter 15-20.

Al. H. Wilson appeared at the Bijou 7 in The Watch on the Rhine before a large and enthusiastic audience. Mr. Wilson has a congenial role and made the most of it. A capable co. supported him. Special mention is due the convincing work of Alfie Warner. The play, though conventional, is well staged and pleased the audience. Go-Won-Go Mohawk 14-20.

The Thanhouser co. offered The Wages of Sin at the Academy 8, and the well-worn melodrama drew a good house. Albert Brown gave a fine rendering of George Brand, and Edith Evelyn played Ruth Hope with power and feeling. William Yerance enacted the role of Stephen Marler with tact and conviction. Grace Lankin made a hit as Julianna Boggs, while R. C. Chamberlin as Drummond, and Kate Woods Fiske as Jemima Boggs were excellent. The other roles were cleverly handled by Harry Mestayer, Lee Baker, Colin Campbell, Daisy Lovering, and Lulu Hastings. Cyrano de Bergerac 15-20.

Hedwig Beringer had a triumphant benefit at the Pabst 7. An immense audience was present, and enthusiastic appreciation of the popular actress's long services was displayed. Otto Langmann was the bill. Das Erbe will be given 10, and the last subscription performance of the season will be given with Die Butterseite as the offering 12. The Castle Square Opera co. opens a month's engagement at the Pabst 15.

Professor H. E. Aldrich gave a Shakespearean recital at the Athenæum March 25 before a large and appreciative audience.

The Thespian Club will give a performance of A Desperate Game at Gothic Hall 18.

Gus Weinberg, Frederick Conger, and Lilla Vane were visitors here during Holy Week.

Eva Taylor left for New York 10.

CLAUDE L. N. NORRIE.

NEW ORLEANS.

The Pride of Jennico, presented by a fair co., was at the Tulane Theatre 7-13 and met with a cordial reception. Much regret was manifested by the non-appearance of James K. Hackett, but the work of Stephen Wright was entirely satisfactory and an agreeable surprise. Bertha Galland as Marie Ochlie was happily cast. The other characters in the cast of twenty-five people were well looked after, and the play, as a whole, made a good impression. Walker Whiteside 14-20.

At the Grand Opera House Ellen Gwyn, of the King's Playhouse, was given its first presentation before our public by the Baldwin-Melville Stock co. This co. has never done better work and the play was well put on. Maurice Freeman made a courtly Charles II, and the love interest of the play was allotted to H. P. Melden and Lucia Moore, both of whom did creditable work. Maud Odell in the title-role was, as usual, captivating and gave an excelent portrayal of this lovable character. J. M. Sainpolis, L. O. Hart, Henry Shumer, T. J. Grady, Hugh Gibson, Blanche Seymour, and Anna MacGregor were also in the cast, and their efforts were highly commendable. Uncle Tom's Cabin 14-20.

The Nashville Students, a minstrel co. of some merit, appeared at the Crescent Theatre 7-13. The co. prides itself on its originality and has tabooed many of the conventional traits of similar cos. The gags and jokes offered were new and several of the vaudeville features were first-class. The Still Alarm 14-20.

The second week of the Olympia Opera co. at Cochrane's New Theatre opened most favorably 7 with Fra Diavolo as the offering. Sylvian Langlois, F. F. Seamans, E. L. Weston, Maurice Hageman, Frank Burgess, Myrta French, and Lottie Kendall were in the cast and gave a good account of themselves. The chorus and orchestra are showing better form than heretofore. A gradual increase is noticeable in the attendance and indications are that the enterprise will be a paying venture. Merry War 14-20.

Florence Ruberwald gave a successful concert at the Athenæum 8, and the affair was, indeed, a musical treat. Manie Maloney, Corinne Bailey, Marguerite Boultigny, Evelyn Reed, Henry Weberman, O. C. Rademuller, Visitor Despommier, Paul Jones, and Low Sully participated.

J. MARSHALL QUINTERO.

KANSAS CITY.

The theatrical event of Kansas City for the week of 1 was the appearance of Mrs. Leslie Carter in Zaza. Notwithstanding the fact that it was Holy Week the Auditorium Theatre was crowded. It was a signal triumph for Mrs. Carter, for there is scarcely a doubt that it was the player and not the play which interested so many. Zaza as a play did not create the most favorable impression. This may have been due to the fact that the play was "our West," and there was not the care given its presentation there was to New York. But however disappointing the play was, Mrs. Carter established herself firmly in the hearts of the Kansas City public and was given a warm welcome. Grau Opera co. in El Capitan and The Isle of Champagne 8-13.

The Grand stage 1-6 was held by Harry Corson Clarke in What Did Tompkins Do. The comedy was well presented, and Mr. Clarke made a hit. Within the limitations of their opportunities the other members of the cast did creditable work. Mr. Clarke's impersonations were perhaps the best thing he did, especially those of John McCullough, Frank Mayo, and Henry E. Dixie as Henry Irving. The co. did a fair business. Lost in the Desert 8-13.

There was no change in the bill at the Standard Theatre, The Little Minister having been continued for a two weeks' run by the Woodward Stock co. The business for the two weeks was exceptionally good. Poor Old Brown and The Belle 8-13.

Uncle Tom's Cabin in the full splendor of new costumes and scenery appeared at the Gillis for the first time this century 1-6. The play was cleverly put on and did a big business. There were some good people with the organization, notably William Huntington as Uncle Tom. Two Little Vagrants 8-13.

The United States Marine Band drew two large houses to Convention Hall March 31. Anny Whaley was the soloist.

Lavinia Shannon leading woman of the Woodward Stock co., concluded her engagement at the Standard 6 as Lady Babble in The Little Minister. She will become leading woman of the Lyceum Stock co., of Baltimore.

Jane Kennark, formerly of the Arizona co., will rejoin the Woodward co. 20 in Under the Red Robe.

EDGAR POE ALLEN.

JERSEY CITY.

'Way Down East was presented for the last times by the present co. at the Academy of Music 8-13 to S. R. O. at each performance. It is a delightful play, splendidly staged and costumed, and employed a fine co. Phoebe Davis, as Anna Moore, is pathetic and gives the part emotion and force. Felix Haney made his usual hit as Hi Haller; Frank Currier as Professor Sterling, Mabel Strickland as Kate, Will Erhanger as Sanderson, Ella Hugh Wood as Martha, and the village choir of Alfred Rapuzier, Glover Ware, Caroline Gordon, Leigh, and Jane Willard were excellent. The snow storm scene was especially good. The Little Minister 15-20. Corse Payton Stock co. 22-May 4.

Robert B. Mantell opened at the Bijou Theatre 8 to excellent business, and for six performances appeared in A Free Lance, and for two performances in The Dagger and the Cross. The first play is of medieval days, the dialogue is clever, the climaxes superb, and the scenery faithful. As Sir Rudolph, Mr. Mantell's acting is finished, and curtain calls were frequent. Marie Booth Russell, as the princess, makes her scenes very dramatic, and was well received. Others in the cast were Charles D. Herrmann, John Sutherland, Ella Harmon, David R. Young, Russell Crawford, James McIlhowne, Courat Cantzan, W. Hudson, Philip Morris, William Mooney, Ethel Rence, and Genevieve Reynolds. Human Hearts 15-20. Richard Golden in Old Jed Prouty 22-27.

George W. Sammis, who was resident manager of the Academy of Music last season, has recovered from a long siege of pneumonia—in Detroit, Mich. Mr. Sammis left that city for New York 9. His many friends in this city were pleased to hear of his recovery.

The Elks' Fair opened 6 to fine business. Donations of articles were made by Mrs. Effie Henderson, Frank Henderson, Lillian Russell, Florence Bindley, Manager John W. Holmes, and Manager Thomas W. Dinkins.

Florence Bindley is a frequent visitor at the theatres here. WALTER C. SMITH.

DETROIT.

The Old Homestead is playing its annual engagement at the Detroit Opera House 8-13, with the old favorite, Denman Thompson, in the role of Joshua Whitcomb. Although this play has been seen in our city for no less than fourteen consecutive seasons, it is ever welcome. The audience the opening night was very enthusiastic and desired to obtain a speech from Mr. Thompson, but he did not comply. The support given Mr. Thompson was excellent and the singing was a pleasing feature. Charles Carter as Cy Prime, Charles Clark as Seth Perkins, Louisa Morse as Aunt Tildy, Annie Thompson as Rickety Ann, Frank Knapp as Eb Ganzey, and Fred Clare as Happy Jack deserve mention. It is quite a notable fact that nearly a dozen members of the cast were born within a few miles of the scene of the play, Swanzey, in New Hampshire. A Runaway Girl will be offered for three evenings, comencing 15.

The Magician Kellar appears at the Lyceum Theatre 8-13 in his mystifying performances. He is a master of his art, which shows careful study. His experiments were performed with an ease and freedom from concealment not usually seen in performers of a like character. He further uses very little apparatus, but brings forth astounding results. An immense audience greeted him the opening night and witnessed his exhibition with interest. The suspension in midair of a woman whom he had previously hypnotized and the growing of rose bushes in full view of the audience were several of his best tricks. The Pike Theatre Stock co. will begin a ten weeks' engagement at the Lyceum Theatre 14, opening with The Charity Ball. The opening bill was chosen by a vote of the patrons of the theatre.

Whitney's attraction this week consists of the never wearying Uncle Tom's Cabin. One feature to be criticised was the introduction of two Topsies and two Marks, which destroys in some degree the dignity of the offering. This fact did not lessen the delight with which the play was received by the galery gods. Fabio Romani will follow next week.

MONTREAL.

The event of the week was the opening of J. B. Sparrow's new Theatre Francais by Hanlon's Superba co. 8. In spite of disagreeable weather the house was packed from orchestra rail to roof with an enthusiastic audience, and the management deserve credit for the smooth manner in which everything went. The drop curtain, which was not hung at the time my last letter was written, is very pretty, though its beauty is somewhat marred by a rather glaring advertisement. The orchestra, under the leadership of Herbert Spencer, whose work at the Royal has been greatly admired in the past, gives promise of very good work in the future. The performance of Superba merits praise, the scenery and mechanical effects being very good. Among the scenes those of the Polar Regions, Italian Court, and Paradise deserve special mention, and a drop scene of the Piazzeta at Venice by moonlight was much admired. Robert Rosaire's Pierrot was a clever bit of work, as was a German specialty by Lizzie N. Wilson, who played Gretchen. The ballet work of the Tiller Troupe was as good as anything in that line which we have seen for a long time. Professor Galetti's trained apes were clever, and the whole entertainment good. Altogether, the opening of the Francais may be put down as an unqualified success.

Ed. Varney, Jr., who is well known here, is in town this week ahead of Stair and Nicolai's On the Suwanee River, which plays the Francais next week.

Jerome Sykes is at the Academy this week in Foxy Quiller, and is doing good business. The co. is capable and the scenery and costumes excellent, but the same cannot be said of the book or music. Jerome Sykes was very amusing, but rather too much in evidence. W. G. Stewart as Sol Royster, Julius Steger as Paganino, Adolph Zinc as Kimono, Helen Bertram as La Colomba, Grace Cameron as Daphne, and Georgia Caine as Polly Prime gave good performance. The singing of W. G. Stewart and Helen Bertram was particularly praiseworthy. W. A. TREMAYNE.

BUFFALO.

Andrew Mack appeared at the Star 8-10 in An Irish Gentleman. His pleasing acting and sweet songs were favorably received. Josephine Lovett, Maggie Fielding, George W. Deno and others gave good support. Handsome mountings made the production attractive. Thomas Q. Seabrooke in The Rounders, supported by a big co., made a hit at the Star 11-13, and large audiences were the rule. The costumes and scenery were handsome. Frank Daniels 15-17. Primrose and Dockstader's Minstrels 18-20.

The Man from Mexico, one of the funniest comedies ever seen here, was presented at the Teck 8-13, and George C. Boniface, Jr., in the title-role proved a great laugh provoker. A clever co., including Gus Forbes, F. W. Bernard, Lottie Hicks, and Adeline Mann helped make the fun lively. Mildred Holland 15-20.

A scenic production of The Sorrows of Satan was witnessed by large audiences at the Lyceum 8-13. An excellent co. was provided and succeeded in making the play interesting. Le Voyage en Suisse 15-20.

The Buffalo Orchestra gave a fine concert at the Teck 7, and was enjoyed by a large audience.

Manager Laughlin, of the Teck, is now in New York completing arrangements for next season, when the house will be devoted principally to musical attractions. A contract has been closed with Henry W. Savage for the Castle Square Opera co., now at the Studebaker Theatre, Chicago, to be transferred here November 4 and run through the holidays.

The Star Theatre co. has recently been incorporated with a capital of $10,000, divided equally between John A. Stirling, F. D. Shaw, and C. J. Whitney.

FRANK R. WILCOX.

PROVIDENCE.

Tennessee's Partner, well mounted and played, was greeted with enthusiasm by a large audience at the Empire 8, and throughout the week excellent business was done. The bulk of the work was carried by James M. Brophy, as Caleb Swain. Mr. Brophy has a fine stage presence and gives a finished performance. Jay Rosenfeld made a fine thing Tennessee Kent, and other parts were admirably taken by Estha Williams, Annie Mortimer, Walter Ryder, Percy Plunkett, George A. Lindman, J. G. Gibson, and James Pilling. Shenandoah 1-20.

At the Providence Opera House 8-10 only, Yeoville was presented by a company including Edward [illegible], Marcus Lloyd, and Blanche Lynch. The Burgomaster 11-20.

One of the finest amateur entertainments ever seen in the city was The Quintette Club Minstrels 8, which were given by a packed house. The performance throughout was a creditable one, and some professional talent of a high order was introduced. A welcome feature was the appearance of fresh faces, a delightful change from the stereotyped faces which usually appear in amateur minstrelsy. Success attended the efforts of [illegible] Churchill, Hannah, Grant, Billings, and Mason Lindsay.

The regular season of [illegible] closed 6 and 10. The [illegible] Opera co. in The Chimney Fiend. The advance sale is large.

HOWARD C. HAWLEY.

INDIANAPOLIS.

Maude Adams in L'Aiglon was at the English 1-6. Henry Miller followed in Richard Carvel. The house was dark 8-10. The Boston Lyric Opera co. opened The Idol's Eye, Wang, and The Fencing Master 11-13. The productions were [illegible] and were well received.

At the Park the Brothers Byrne [illegible] successful performances of Eight Bells 1-6. The [illegible] has been retouched and was well received. King Rastus followed 4 to rousing business.

At this house one of the greatest personal triumphs known to this city was scored by Mrs. Fiske in Becky Sharp, who received an ovation 5, 6 by an assemblage seldom seen in Indianapolis. The house was completely sold out long prior to her engagement at advanced prices. Among the prominent people seen in the audience were Governor Durbin and party, who occupied a box, and other representatives from official and civil walks. Though there was a strong counter attraction at another house, it did not in the least affect the business, but if anything helped her in a great measure, as there seemed to be a general desire to pay a well deserved compliment to Mrs. Fiske by demonstrating that no opposition could affect the loyalty of her friends in Indianapolis. Of Mrs. Fiske's artistic work there was enthusiastic recognition in every quarter.

A very creditable showing, both in quality of art and amount of business done, was made by Siberia, that came to the Park 8-10. The co. is well balanced. A Stranger in a Strange Land did big business 11-13.

The Zoo still runs on with an uninterrupted volume of business. Comment on the leading feature of the performances, Captain Bonavita and his trained lions, is more than favorable. Chiquita, the Cuban midget, is the other star attraction of 8-13.

WILLIAM BLAKEMAN.

COLUMBUS.

Maude Adams appeared at the Southern 4-6. Boston Lyric Opera co. 8-10 canceled. The Village Postmaster 12-17. Louis Mann and Clara Lipman 17.

The Sorrows of Satan played to heavy business at the High Street 4-6. The work of Edward Mawson, Emily Dodd, Walter Seymour, and Marie Curtis was very good.

Down Mobile drew crowded houses 8-10 and pleased. Hits were made by Robert Lecland, Helen T. Grace Conrad. Siberia 11-13. Sis Hopkins 15-17.

Madame Sans Gene was the bill given by the Rentelli-Stahl Stock co. at the Grand 8. This organization, playing in a house which has been devoted to vaudeville and burlesque shows for the past two years and in the face of powerful opposition, has won the approval of Columbus theatregoers, and crowded houses have been the rule at every performance. Rose Stahl, as Madame Sans Gene, made a pronounced hit and added to her reputation as a clever and versatile actress. William Ronelli made a good Lefebvre. His only fault being a peculiar way of drawling his lines. The Fonchee of Joseph Dailey was well done, and George S. Fell, as Despreaux, displayed ability heretofore unsuspected. M. M. Murphy's Napoleon was fair, and Eleanor Blanchard, as the Princess Eliza, was effective. The remainder of the cast was satisfactory. The costumes were handsome and the scenery all that could be desired. The Panites 15.

W. W. PROSSER.

TORONTO.

John Hare, Irene Vanbrugh, and a high-class co. opened a week's engagement at the Grand 8 in The Gay Lord Quex to a large and fashionable audience. The magnificent work of the two stars, combined with the brilliancy of the piece, made the performance easily the best of a commonplace season. A Pair of Spectacles was the matinee 10, and was another success which Gilbert Hare shared to a considerable extent. Frederick Warde 15. Francis Wilson 17.

Frank Keenan, despite the fact that his work is a challenge to a comparison with Sol Smith Russell, achieved no small measure of success in A Poor Relation at the Toronto 8. His supporting co. was excellent. West's Minstrels 15.

Uncle Tom's Cabin was revived at the Princess 8 by the Valentine co., and large crowds have laughed and wept over this piece, the vitality of which is evidently not impaired by usage and the harsh blast of criticism. Woman Against Woman 15.

Harry Glazier will appear as leading man with the Valentine co. 15.

Margaret Saxton, the well-known dramatic reader, will give an entertainment in St. George's Hall 11.

The farewell concert of John Bayley, the veteran orchestra and band leader, was a successful event.

J. V. McAREE.

CLEVELAND.

Louis Mann and Clara Lipman in All on Account of Eliza held the boards at the Euclid Avenue Opera House 8-13. Ada Rehan 15-20.

A Hole in the Ground was at the Lyceum Theatre 8-13. The co. was fair, the singing of Charles P. Morrison and Henrietta Lee being the main features. Hello, Bill, a farce-comedy by Willis M. Goodhue, a former Clevelander, will be the attraction 15-20.

Kidnapped in New York, presented by a good co., with Barney Gilmore in the lead, was the attraction at the Cleveland Theatre 8-13. Billy Hallman, who left the co. to take his place as shortstop of the Cleveland Base Ball Club, played his old part Friday at the request of numerous friends here. Stetson's U. T. C. 15-20.

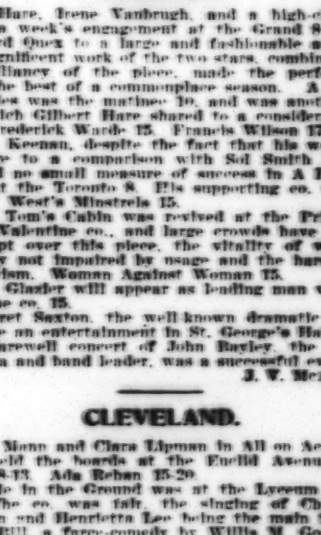
Eugenie Blair and her daughter, accompanied by her manager, Henri Grenlitt, are in the city resting preparatory to opening the Summer season at the Lyceum Theatre 22. A Lady of Quality will be the initial production. The co. has been strengthened considerably in anticipation of the engagement here.

The stock co. to play at the Euclid Avenue Opera House this Summer will be headed by Mary Hampton and will open June 3. Mr. Rodriguez will be the manager. WILLIAM CRASTON.

OMAHA.

At Boyd's Theatre Mrs. Leslie Carter in Zaza 4-6. Rusco and Holland's Minstrels opened a two night engagement to good business 7. Billie Kersands and John Rucker are the leaders of the co., and the vaudeville offerings are interesting. Stewart Robson 13. The Eleventh Hour 14. Otis Skinner 18. Sag Harbor 19, 20. Elks' benefit 22, 23.

JOHN R. RINGWALT.



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PLAYS

CORRESPONDENCE

ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Dark.——MONTGOMERY THEATRE (G. Hirscher and Brother, managers): Devil's Auction March 19; large audience. Marguerita Sylva in The Princess Chic to S. R. O. 3. A well selected co. presented Arizona to crowded house 8.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): Dan Packard Opera co. 8 in Prince Pro Tem; poor business; fair co. Walker Whiteside 10. My Friend from India 11.

ANNISTON.—NOBLE STREET THEATRE (A. R. Noble, manager): Walker Whiteside 6 in Heart and Sword; fair audience pleased. Dan Packard Opera co. 10.

DECATUR.—ECHOL'S OPERA HOUSE (F. P. Littlejohn, manager): Dark.

ARIZONA.

PHOENIX.—DORRIS THEATRE (Nick Wagner, manager): The Angel of the Alley 22, 23. Cowslip Farm 24, 25.——ITEM: Marguerite and Master Robbie, who have been visiting Manager Wagner, will leave shortly for San Francisco, opening on the Orpheum circuit.

TUCSON.—OPERA HOUSE (A. V. Grossetta, manager): A Turkish Bath 2; business fair; performance satisfactory. Hewett 5.

PRESCOTT.—DAKE'S OPERA HOUSE (Nick Wagner, manager): The Angel of the Alley 24. Cowslip Farm 26.

ARKANSAS.

LITTLE ROCK.—CAPITOL THEATRE (Charles T. Taylor, manager): Taylor-Ewing co. in Because He Loved Her So, Fanchon the Cricket, Sapho, The Unknown, The Three Musketeers, My Old Kentucky Home, and Comrades of '61 1-6; fair performances; good business. Creston Clarke 7, 8. Braunig Dramatic co. 15-20. Anna Eva Fay 22-24. Ingomar 25. Walker Whiteside 27.——ITEMS: Manager Charles T. Taylor, of Capitol Theatre, announces that he will open the Glenwood Summer Theatre May 13 with three weeks of vaudeville, to be followed by a stock co.—Creston Clarke co. rested Holy Week in this city.

PINE BLUFF.—OPERA HOUSE (M. Holland, manager): A Thoroughbred Tramp 2; fair audience; good performance. Benedict's Quo Vadis 4; small business; poor production. Arnold Stock co. 22-27. Walker Whiteside 29.——MERRILL INSTITUTE (G. D. Monk, manager): Royal Tyrolean Concert co. 3; S. R. O.; first-class entertainment.

JONESBORO.—MALONE THEATRE (Will T. Malone, manager): Riggs Stock co. 1-6 in Among the Hills, Queen's Evidence, Ole Olson, Charlie's Aunt, Beyond the Rockies, and Among the Hills; good performances and business. Brown-Wagner Theatre co. 8-10. Arnold Stock co. 12, 13.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Martha Hicks Dye, assisted by local talent, 8. Miss Dye, who is well-known here, fulfilled all expectations as an elocutionist. The Haymakers (local) 11. Singin Skule Regiment (local) 19. Nashville Students 20. Walker Whiteside 26.

HOT SPRINGS.—GRAND OPERA HOUSE (Brigham and Head, managers): Braunig Dramatic co. 1-6 in Credit Lorraine, A Wife Wanted, Hazel Kirke, A Woman's Revenge, and A Secret Enemy; good business; co. will remain another week.

FORT SMITH.—TILLES THEATRE (George Tilles, manager): A Thoroughbred Tramp 5; good business; fair co. Ewing-Taylor co. 8-13. Mobile Minstrels 15.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgens, manager): Elmer Walters in A Thoroughbred Tramp 6; crowded house; pleased audience.

CALIFORNIA.

SACRAMENTO.—CLUNIE OPERA HOUSE (Robert White, manager): Mrs. Leslie Carter in Zaza March 22; S. R. O.; excellent acting. Frawley co. in Secret Service 27; crowded house; fine performance. The Strollers 30, 31; good business; strong vaudeville.——ITEM: Blatchford Kavanagh and the Roney Boys at Y. M. C. A. Hall 27; fine performance.—Sacramento is making elaborate preparations for a street fair, to be held May 6-11.

STOCKTON.—YOSEMITE THEATRE (Charles P. Hall, manager): A big house greeted The Telephone Girl 4; patrons pleased. The Little Minister 9. Nell Burgess in The County Fair 12. The Evil Eye 18. The Steam Laundry 22-27. Stockton Athletic Club in vaudeville 29.——AVON THEATRE (George Simpson, manager): Dark.——ITEM: R. E. Forester, in advance of The Little Minister, accompanied by his wife, was in town 3.

LOS ANGELES.—THEATRE (H. C. Wyatt and Co., managers): The Evil Eye 15-17. James K. Hackett 18-20.——MOROSCO'S BURBANK THEATRE (Oliver Morosco, manager): George W. Larsen, with Edith Lemmert, in Rip Van Winkle gave good performance March 31-6. The Angel of the Alley 7. Ralph Cummings Stock co. 14.

OAKLAND.—DEWEY THEATRE (Landers Stevens, manager): Stevens Stock co. in The Octoroon 1-6; production entertaining; business good. Stevens in title-role gave excellent interpretation. Youth 8-13.——MACDONOUGH THEATRE (Edward Swift, manager): Loie Fuller 9, 10.

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, manager): The Angel of the Alley March 31; fair audience; unsatisfactory performance. The Telephone Girl 8; large and pleased audience. The Evil Eye 13. Wiedeman's co. 15-21. Nell Burgess 22.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Griswold's U. T. C. 10.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

COLORADO.

CRIPPLE CREEK.—GRAND OPERA HOUSE (D. R. McArthur, manager): The Star Boarder 3; fair performance; small house. The Eleventh Hour 7; poor co.; good house. Nathan Hale 14, 17, 18. Daniel Sully 16. What Did Tomkins Do 28. Nell Burgess May 1.

LEADVILLE.—WESTON OPERA HOUSE (W. S. Tobey, manager): The Evil Eye 3; good business and co. A Breezy Time 9.——LYCEUM THEATRE (P. Mack, manager): Dark.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharpless, manager): The Evil Eye 1; S. R. O.; fair co. The Star Boarder 3; large and pleased audience. The Eleventh Hour 6; good business and co.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Colorado College Glee and Mandolin Club 6; good business. Harry Corson Clarke 23. Daniel Sully 29.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Frakes, manager): University Glee and Mandolin Club 3; good house and performance.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, manager): The Evil Eye 4; good business; performance first-class. Daniel Sully 12.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Breezy Time 10. Daniel Sully 13. Nathan Hale 20.

CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): When We Were Twenty-one played to excellent business 4. This was the co.'s third visit this season and the dainty comedy was as carefully presented as upon its first. William Morris was enthusiastically greeted and his artistic work enjoyed by the discriminating audience present. Primrose and Dockstader's Minstrels had large gatherings at both performances 5. The friends of Mr. Primrose in this city are legion and he is always cordially greeted and loyally entertained. Good Friday proved no exception. The organization is excellent. If Marie Dressler in Miss Prinnt had played here during college session the S. R. O. sign would have been displayed 6, but as it was the audience was large and friendly, and Miss Dressler must have been gratified with her reception. If the support had been better Miss Prinnt would be a first-class farce. Marie Dressler is inimitable and deserves her success and popularity. The Volunteer Organist to fair receipts 9. The play is a pastoral of average merit and was fairly presented. King Washington 10. Quo Vadis 12, 13. Rogers Brothers 15. Gounod concert 16. E. H. Sothern and Virginia Harned 17. The Belle of New York 18. Shore Acres 19. Sousa's Band 20. Yale Dramatic Club in Fair Maid of the West, direction of Frank Lee Short, 22, 23. Symphony concert 23. Richard Mansfield 26. Joseph Jefferson 30. Maude Adams May 1, 2. The Heart of Maryland 3. Viola Allen 4.——NEW GRAND OPERA HOUSE (G. B. Bunnell, manager; W. H. Van Buren, assistant manager): George Hall in An American Girl was greeted by good audiences 4-6. The comedy is bright and Mr. Hall has surrounded himself with clever people. He is a comedian of exceptional ability and gets all that is possible out of his lines. He was cordially received and the press complimented his work highly. The Wills Brothers in Atlantic City had crowded houses 8-10; Frank H. Wills heads the co. and his dancing was an enjoyable feature. Others whose specialties made hits were James Leslie, Norma Wills, and La Belle, assisted by Thomas Carrick. Faust 11-13. The Girl from Porto Rico 15-17. Old Jed Prouty 19, 20. Hearts of the Blue Ridge 22-24. Scotland Yard 25-27.——ITEMS: Charlotte Walker played Miss Van Asterold, Nellie Black's part in Miss Prinnt, at short notice 10, and her work attracted favorable comment.—The Players Club, of Harvard, has kindly loaned Yale the scenery for Fair Maid of the West.—G. B. Bunnell presented his employes with Easter lilies in honor of the season 7.—One hundred and twenty-five Elks will go to the Pan-American Exposition in June.
JANE MARLIN.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, manager): Large audience witnessed When We Were Twenty-one by William Morris and capable co. The co. was not as large as when seen here before, which was noticeable to those who had seen the play. The Night Before Christmas drew fair house 6; the co. and special scenery were effective. Marie Dressler and her clever co. entertained large audience 10 with Miss Prinnt. The Volunteer Organist 11-13. Rogers Brothers 16. King Washington 17, 18. The Belle of New York 20.——HARTFORD OPERA HOUSE (Jennings and Graves, managers): Tennessee's Pardner drew crowded houses 4-6; play is well staged and acted. In Old Kentucky has lost none of its drawing powers, as was evinced by the large attendance 8, 9. Haverly's Minstrels, with George Wilson featured, drew large audiences 10, presenting an "up to date, old time" bill. Al. Reeves' co. 11-13. Waite Comedy co. 15-20.——ITEM: F. E. Dayton, of this city, who has done press work for Parsons' and Liebler and Co., is engaged in a like capacity for the preliminary season of the new melodrama, From Scotland Yard, soon to be launched.
A. DUMONT.

NEW BRITAIN.—RUSSWIN LYCEUM (Gilbert and Lynch, managers): In Old Kentucky 5 increased its popularity and did phenomenal business. William H. Crane in David Harum 6. The Night Before Christmas 9; fair patronage and co. The Volunteer Organist 15. King Washington 19. George W. Wilson 22-27.——OPERA HOUSE (W. W. Hanna, manager): Wine, Woman and Song 5, 6; good patronage; fair attraction. The Social Maid 12.——ITEMS: The Turner Society presented at the White Horse Tavern in their hall 8; good patronage.—Members of the Wine, Woman and Song co. witnessed the matinee performance of In Old Kentucky 5.

NORWICH.—BROADWAY THEATRE (Ira W. Jackson, manager): Primrose and Dockstader's Minstrels gave fine performance to crowded house 3. Robert B. Mantell in A Free Lance delighted fair audience 4; fine scenery and costumes. George W. Wilson opened week's engagement 8; overflowing house. Mr. Wilson has recovered from the accident which caused him much inconvenience a few weeks ago, and, although still a trifle lame, was able to play his part in A Noble Outcast in his usual able manner; co. fair. The Volunteer Organist 16. E. H. Sothern and Virginia Harned 19. Sousa's Band 24.

WATERBURY.—POLI'S THEATRE (Jean Jacques, manager): The Volunteer Organist pleased large audiences 5. In Old Kentucky to large audience 6; fair co. The American Girl filled the house 9. Dorothy Simpson, whose home is in this city, was given an enthusiastic reception. Haverly's Minstrels 11. King Washington 12, 13.——JACQUES' OPERA HOUSE (Jean Jacques, manager): Benedict's Quo Vadis to good business 4-6. A Social Maid filled the house 8-10. The Girl from Porto Rico 11-13. Hearts of the Blue Ridge 15-17.

DERBY.—STERLING OPERA HOUSE (I. M. Hoyt and Son, managers): Side Tracked 5 drew large house; fair co. Haverly's Minstrels 9; fair and pleased audience. The Night Before Christmas 10; performance and business good. Woman's Choral Club's annual concert (local) 11. Sarah Cowell Le Moyne 19. Shore Acres 20. The Little Minister 29.——ITEM: James T. Smith, Exalted Ruler, of Derby Lodge of Elks, has been elected vice-president of the State Association of Elks.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Hogan's Alley 8; light attendance; co. fair. Arthur Donaldson in Carl Carlson 9; small but enthusiastic audience; new scenery; first-class co. The play was witnessed by D. B. Serlin, the author. Beade Harris deserves mention. Richard Golden in Old Jed Prouty 11; good house and attraction. A Social Maid 13. King Washington 15. The Volunteer Organist 18. Sousa's Band 23.

STAMFORD.—GRAND OPERA HOUSE (I. M. Hoyt, manager): May Fiske co. 8-13 in The Garrison Girl, My Friend from India, The Sunshine of Dover Locks, Forty Nine, An American Princess, and The Maid of the Mill; S. R. O.; co. good. Amy Murray, Scottish Song and Story, assisted by George H. Copinus, in Scottish-American dances, 16. The Girl from Porto Rico 18. The Country Merchant 20.

NEW LONDON.—LYCEUM THEATRE (Ira W. Jackson, manager): Robert B. Mantell in A Free Lance 3; finished entertainment; good business. The Harcourt Comedy co. opened week's engagement to good business 6 in Master and Man; other plays: Beacon Lights, Knobs o' Tennessee, The Pay Train, The Prisoner of Andersonville, O'Day, the Alderman, Blow for Blow, and A Gypsy Queen.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Hogan's Alley 5; good business; fair co. Primrose and Dockstader's Minstrels 6; large and pleased audience. King Washington 8; fair business and co. Old Jed Prouty 9; fair and pleased audience. The Volunteer Organist 10; fair attendance and attraction. Wills Brothers 11-13 in Two Old Cronies and Atlantic City.

BRISTOL.—OPERA HOUSE (W. R. Michel, manager): From Scotland Yard 22. A Bachelor's Honeymoon 23. A Country Merchant 28.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): The American Girl 5; pleased and good audience.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (Jesse K. Baylis, manager): Wilbur Opera co. 6-12 in The Grand Duchess, Fra Diavolo, The Two Vagabonds, Boccaccio, The Bohemian Girl, Nell Gwynne, Pinafore, La Mascotte, Olivette, and The Circus Clown 6-12; good houses pleased. The Eleventh Hour 13. The Heart of Maryland 15. Local 16-18. White Rats 19. The Bostonians 20.

FLORIDA.

KEY WEST.—SAN CARLOS OPERA HOUSE (Charles Ball, manager): D'Ormond-Fuller Stock co. in Jim the Penman and Faust March 25-30; fair business; good performances. They will present The Sea of Ice 8-13. Frank Hayes, of Charles E. Blaney's King of the Opium Ring co., will play with them in that play.——ITEM: Manager Ball, of the San Carlos Opera House, is negotiating for a Summer stock co. to be put on at his house, commencing next month.

PENSACOLA.—OPERA HOUSE (J. M. Coe, manager): Marguerita Sylva in The Princess Chic 1; S. R. O.; good performance. Brown's in Town 2; house good; co. fair. Walker Whiteside 12.

OCALA.—MARION OPERA HOUSE (J. W. Sylvester, manager): Blind Tom 3; poor house. Brown's in Town 6; small house; fair co. Alba Heywood 16.

ST. AUGUSTINE.—GENOVAR'S OPERA HOUSE (B. Genovar, manager): Season closed with Brown's in Town 5; small house; good performance.

GEORGIA.

ATLANTA.—GRAND (Henry and Julius De Give, managers): Atlanta Lecture Association March 28; large and appreciative audience. Devil's Auction 29; big business; enjoyed by all. Marguerite Sylva Opera co. in Princess Chic 5, 6; big business; audience pleased. Marguerite Sylva was given a fine reception. Joseph Jefferson in Rip Van Winkle and The Rivals 9; S. R. O. at both performances at advanced prices. Joseph Jefferson is as good as ever; he was called before the curtain and made one of his usual clever speeches. Arizona 10, 11. My Friend from India 13.——COLUMBIA (Henry and Julius De Give, managers): Packard Opera co. 1-3 in Prince Pro Tem; good business; co. pleased. Phil and Nettie Peters Comedy co. 8-13; large houses; audiences pleased. Phil and Nettie both popular here; rest of co. good. The following bills were put on with specialties that were up to date: A Dashing Widow, Finnigan's Luck, Muggs' Landing, and the King of Liars. Crescent Stock co. 15-20.——ITEMS: Shepard Camp, an old time thespian, is in the city visiting relatives. Mr. Camp will go on the road next season with the new opera, Segue.—Arrangements have about been perfected to establish a Summer theatre at the old Exposition Park. Mr. Hoover is back of the deal.

SAVANNAH.—THEATRE (Fred G. Weis, manager): Walker Whiteside in Heart and Sword March 30; good business; performance pleasing. Crescent Stock co. 1-6; large business; performances of Why Jones Left Home, Queen's Evidence, The Circus Girl, Master and Man, and Chums pleasing. Seven-Twenty-Eight was presented by the Dramatic Club (local) to a large and fashionable audience 8. The performance was staged and coached by L. W. Nelson, Maud Williams, Henry McAlpin, Louis Morgan, Mrs. George Baldwin, Noble Hardee, Floride Banks, Florence Olmstead, Clarence Connerat, and Edwin Ryals deserve mention. Brown's in Town 10; good business; capable co. My Friend from India 16. The Still Alarm 30. 'Tis He May 1.

NEWNAN.—REESE OPERA HOUSE (Bowman and Glover, managers): Packard Opera co. pleased good business in Prince Pro Tem 4. Harrison Brothers' Minstrels under canvas to excellent business 8. House closed for season.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Brenner, manager): Devil's Auction March 27; good business; satisfactory performance. My Friend from India 18.——WALKER HALL (Augusta Lyceum Association): Columbia Entertainers 11.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, lessee and manager): Walker Whiteside in Heart and Sword March 27; good performance; fair business. The Devil's Auction 28; large house; fair co.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. R. Trout, manager): Alba Heywood 1; appreciative house. Brown's in Town 9; good performance and house.

AMERICUS.—GLOVER'S OPERA HOUSE (Furlow and Jones, managers): Walker Whiteside in Heart and Sword 4; large and delighted audience. 'Tis He May 9.

COLUMBUS.—SPRINGER'S OPERA HOUSE: Walker Whiteside in Heart and Sword pleased fair audience 5. Packard Opera co. in Prince Pro Tem to fair and pleased audience 6.

BRUNSWICK.—GRAND OPERA HOUSE (F. D. Wolffe, manager): Walker Whiteside in Heart and Sword 2; good performance; fair business. Season closed.

FORT GAINES.—COLEMAN'S HALL (Coleman Brothers, managers): Because I Love You (local) 6; S. R. O.; audience pleased.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Walker Whiteside 3 in Heart and Sword to delighted audience. My Friend from India 13.

BAINBRIDGE.—OPERA HOUSE (J. F. Sutton [illegible?], manager): Dark.

ROME.—NEVIN'S OPERA HOUSE (J. B. Nevin, manager): Harrison Brothers' New and Old South 9.

IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Pinney, owner and manager): Lorin J. Howard co. 1-6 in Held by the Enemy, Master and Man, Trilby, The Golden Giant, Jim the Penman, and the Private Secretary; light business; good co.; deserved better patronage. A Brass Monkey 16. Nathan Hale 20.

POCATELLO.—AUDITORIUM (Colonel Hansford, manager): McPhee and Downs' co. 3, 4 in The American Girl and East Lynne; good business and performances. Lorin J. Howard co. 8-13.

WALLACE.—MASONIC TEMPLE (M. J. Flohr, resident manager): The Village Parson 5; poor house; fair co.

ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlin, Harrington and Co., managers): Stuart Robson in She Stoops to Conquer had big house March 28, but was a disappointment. George Clarke and Rice's co. in When We Were Twenty-one 30; good business; excellent performance. A Stranger in a Strange Land packed the house 31 and pleased. Ten Nights in a Bar Room 6; good business; indifferent performances. Railroad Jack 7; big business; pleased house. Local No. 75, N. A. T. S. E., benefit 9; local and professional vaudeville talent; house packed; performance satisfactory.——AUDITORIUM (W. E. Munger, manager): Charles McAlpine in Hans Hansen to S. R. O. 31; performance satisfactory.——ITEM: The students of Bradley Polytechnic Institute presented Esmeralda 6 at Bradley Hall to large house. The performance was a success. The rehearsals were under direction of Orpha Ide Kendell, of the Plowe Conservatory of Music.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): The Murray Comedy co. 1-3, 5-7 in The Senator's Daughter, A Soldier's Honor, Just Before Dawn, Golden Giant Mine, Because, The Fatal Card, and A Bachelor's Ward; co. above the average; satisfactory business. George Clarke, with first-class support, presented When We Were Twenty-one 4 pleasing large audience. Wilber-Kirwin Opera co. 8-13.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, manager): Sackett Stock co. March 25; good performance; poor business. Guy Butterfly Burlesquers 28; excellent performance; big business. McCarthy's Mishaps 2. Who Is Who 6 pleased a good audience. Howard Gould made a decided hit in Rupert of Hentzau 8. Valley Forge 12. Alberta Gallatin 13. John Griffith 15. Railroad Jack 17. Standard Stock co. 26-28.

MORRISON.—MILNE'S OPERA HOUSE (G. Milne, manager): Dark.——AUDITORIUM (Lewis and Shelly, managers): Sackett's Stock co. closed week of fair houses in Kidnapped, The Diamond Robbery, The Fugitive, East Lynne, and Finnigan's Alley 6. McCarthy's Mishaps 13; fair house; unsatisfactory performance. Hans Hanson 12. Valley Forge 17.

LINCOLN.—BROADWAY THEATRE (Cossitt and Foley, managers): Who Is Who March 30; fair house. George Clark and good supporting co. in When We Were Twenty-one 3 delighted good house. Dorno-Emmett co. 8. What Happened on Friday 10. Henry's Minstrels 11. Peruchi-Beldini co. 15-19. Dalrymple Comedy co. 29-4.

MURPHYSBORO.—OPERA HOUSE (J. J. Friedman, manager): King Rastus March 28; fair house; good performance. Mara, magician, 1; large and pleased audience. The Fast Mail 9; fair house; pleased audience. Creston Clarke in The Bells 13. Benedict's Quo Vadis 17. Down Mobile May 3.

ALTON.—TEMPLE THEATRE (W. M. Sauvage, manager): Railroad Jack 6; big house; poor performance. A Man from the West 7 pleased S. R. O. Murray Comedy co. 8-13 in The Senator's Daughter, A Bachelor's Ward, The Fatal Card, Sapho, The Golden Giant Mine, and Camille.

DECATUR.—POWER'S OPERA HOUSE (J. F. Given, manager): Too Rich to Marry 4 failed to appear. Harry Lacy in The Still Alarm 8 pleased fair house. The Burgomaster 10. A Wise Woman 11. Ten Nights in a Bar Room 13. Wilber-Kerwin Opera co. 15-22.

STERLING.—ACADEMY OF MUSIC (M. C. Ward, manager): The Christian 3 to one of the largest and most enthusiastic audiences of the season; curtain calls after each act. Julia Stuart and Lionel Adams divided honors. Barney Ferguson 8. At Valley Forge 16.

CANTON.—NEW OPERA HOUSE (A. R. Waterman, manager): The Christian drew large house 1; good performance. When We Were Twenty-one 2 pleased small house. What Happened on Friday 8. Railroad Jack 10.

BELLEVILLE.—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. to good house 3. Hi Henry's Minstrels 7 pleased crowded house. The Fast Mail 11. The Last of His Race 14.

BLOOMINGTON.—GRAND OPERA HOUSE (J. Y. Henderson, manager): When We Were Twenty-one 2; good house; excellent performance. Uncle Josh Spruceby 8; S. R. O.; pleased audience. Hearts of Oak 9. Henry's Minstrels 12. Railroad Jack 13.

AURORA.—OPERA HOUSE (J. H. Plain, manager): The Christian 4; large and appreciative audience. West's Minstrels 9. Howard Gould 11. Davis Stock co. 15-20.——ITEM: A Hot Old Time 8 canceled.

MOUNT VERNON.—GRAND OPERA HOUSE (Charles R. Keller, manager): Patricolo Concert co. March 27 delighted good house. Carpenter's Quo Vadis 2 pleased fair house. The Fast Mail 10 will close the season here.

PRINCETON.—APOLLO OPERA HOUSE (Thomas B. Henderson, manager): Human Hearts March 28; excellent co.; good house. McCarthy's Mishaps 17.

PETERSBURG.—OLYMPIC THEATRE (O. F. Lenz, manager): Kingsley-Russell co. 1-6; small houses; co. fair. Knobs o' Tennessee 16.——HARRIS OPERA HOUSE (J. C. Bishop, manager): Dark.

CAIRO.—OPERA HOUSE (Bennett and Williamson, managers): The Fast Mail 8; good business; pleased audience. Walker Whiteside 30. Down Mobile May 1.

EAST ST. LOUIS.—McCASLAND OPERA HOUSE (W. C. Richmond, manager): Hi Henry's Minstrels 6; fair business; performance good. Quo Vadis 21. A Man from the West 22.

JOLIET.—THEATRE (William H. Hulshizer, manager): Who Is Who 2 pleased fair house. The Christian 8; capacity performance excellent. The Davison Stock co. 8-13.

SOUTH CHICAGO.—NEW CALUMET THEATRE (John Connors, manager): A Stranger in a Strange Land 7; capacity audience satisfied. The Fast Mail 14.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): A Romance of Coon Hollow 5. A Hot Old Time 7. Rupert of Hentzau 10. Fogg's Ferry 14.

MARENGO.—OPERA HOUSE (F. D. Patrick, manager): Jule Walters and an excellent co. entertained good house 2 in Side Tracked. At Valley Forge 11. Fogg's Ferry 17. A Wise Member May 3.

JACKSONVILLE.—GRAND OPERA HOUSE (G. M. Luttrell, manager): Hearts of Oak 8; pleasing performance; business good. Wilbur-Kerwin Opera co. 22-27. McCabe and Young's Minstrels May 3.

KEWANEE.—McCLURE'S OPERA HOUSE (F. A. Cahow, manager): Gamble Concert 9. Local Minstrels 10, 11. Little Trixie 13. At Valley Forge 18. Fogg's Ferry 16.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., managers): A Stranger in a Strange Land 4 attracted fair audience; co. good. A Wise Woman 10. The Burgomaster 13.

PANA.—NEW GRAND (J. Will Smith, manager): Railroad Jack 3; poor co. and business. Dalrymple Comedy co. 8-13. Fogg's Ferry 20. Murray and Mack 27.

ELGIN.—OPERA HOUSE (Frederick W. Jencks, manager): Who Is Who 3; small house; performance poor. West's Minstrels 8 (return); full house; excellent performance. A Hot Old Time 9 (canceled).

CLINTON.—RENNICK OPERA HOUSE (Arthurs and Gallaher, managers): Guy's Novelty co. 1-3 in A Royal Reception, Under the Flag, and Finnigan's Alley; good and appreciative audiences.

OTTAWA.—SHERWOOD OPERA HOUSE (T. B. Farrell, manager): The Butterfly Extravaganza co. 3, 4; medium business; fair co. McCarthy's Mishaps 12.

METROPOLIS.—MUSIC HALL (Bert Fritts, manager): Benedict's Quo Vadis 16. Around the Clock 25.

CENTRALIA.—PITTINGER GRAND (G. L. Pittinger, owner; G. W. Pittinger, business manager): Hi Henry's Minstrels 8.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, manager): The Christian 2; capacity; finished performance.

ROCKFORD.—OPERA HOUSE (T. J. Hawks, manager): Gaskell's Stock co. 4-6, presenting Roanoke, The Octoroon, and Pride and Money; good business.

MATTOON.—THEATRE (Charles Hogue, manager): King Rastus 2 failed to please small house. Too Rich to Marry 3 failed to appear.

DIXON.—OPERA HOUSE (F. A. Truman, manager): A Romance of Coon Hollow 8 pleased fair house.

MARSHALL.—PYTHIAN TEMPLE THEATRE (Victor Janney, manager): Dark.

GALENA.—OPERA HOUSE (Charles Sheerer, manager): Kubara's Minstrels 16. A Wise Fool 29.

LOCKPORT.—NORTON'S OPERA HOUSE (George B. Norton, manager): Dark.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, manager): After an absence of several years Mrs. Fiske, always a favorite here, was welcomed back to South Bend in Becky Sharp 9 by an enthusiastic audience that filled every seat and all available standing room; Mrs. Fiske gave one of the most artistic dramatic treats ever enjoyed by local theatregoers, and the audience was one of the most fashionable of the season. Louis James and Kathryn Kidder in A Midsummer Night's Dream 18.——AUDITORIUM (Harry G. Sommers, manager): Uncle Josh Spruceby 6; fair business and co. Francis Wilson in The Monks of Malabar 8; large house; splendid co. and scenery. Colonel George W. Bain closed Y. M. C. A. lecture course 10, speaking on Among the Masses; capacity; this year's course has been successful.——ITEMS: Harry G. Sommers, manager of the Oliver and Auditorium, and Lyman B. Glover, dramatic critic of the "Record-Herald," came from Chicago 9 to see Mrs. Fiske in Becky Sharp.—Members of the Philopatra Society, of Notre Dame University presented The Prince and Pauper 8 in Washington Hall, Notre Dame. P. H. McBride, W. J. McCormick, and C. E. Rush deserve mention. The special scenery was appropriate. A fine musical programme was rendered by the University Orchestra.

MARION.—GRAND (E. L. Kinneman, manager): Dr. Thomas Dixon (Y. M. C. A. Course) delivered his lecture on Backbone to a large audience 3. A Hot Old Time played third engagement this season to packed houses 5, 6. Passion Play Pictures to large audiences 7; interesting entertainment. A Stranger in a Strange Land to excellent business 8; good situations well sustained by the co. Elks' Minstrels proved a drawing card 9; the talent displayed was a surprise to every one; Robert Lohmeyer sang "When Babe is Gone," an original song composed especially for this performance; David Murphy, in his impersonations of Pat Rooney, Gus Pixley, and others, made a hit; the lodge cleared about $500. Hearts of Oak 13. J. E. Toole 16. Ten Nights in a Bar Room 29.——ITEMS: Parties from Anderson, Wabash, Alexandria, and Peru attended the Elks' Minstrels 9.—The advertising car for Harris' Nickel Plate Shows was here 10, billing the show for appearance 23.

LOGANSPORT.—DOLAN'S OPERA HOUSE (Nat S. Smith, manager): Standard Stock co. 1-3 in McNulty's Visit, A Young Hero, and A Hot Time in the Old Town; fair business and co. Minco's City Club 5 pleased fair house; excellent specialties. Shooting the Chutes 8 disappointed fair house. Hearts of Oak 11. Arizona 13. A Texas Steer 26. 'Way Down East May 1. Field's Minstrels 2.

RICHMOND.—THE GENNETT (Murray and Swisher, managers): Ferris Comedians opened 8 in The Plunger to S. R. O.; audience pleased. Elks' Minstrels (local) 16, 17. A Wise Woman 23. Tim Murphy 8.——THE PHILLIPS (Murray and Swisher, managers): Isham's King Rastus 5; business and performance fair.

FT. WAYNE.—TEMPLE THEATRE (F. E. Stouder, manager): Minco's City Club Burlesquers 4; good business; fair co. Francis Wilson in The Monks of Malabar 6; S. R. O.; audience pleased. Mrs. Fiske in Becky Sharp 8 delightfully entertained a select and crowded house. Roanoke 10. Hearts of Oak 12. Creston Clarke 15 (ushers' benefit).

ELKHART.—BUCKLEN OPERA HOUSE (D. Carpenter, manager): Standard Stock co. 4-6 in McNulty's Visit, A Young Hero, and A Hot Time in the Old Town pleased good houses. G. W. Bain, lecture, 9. In the Heart of Chicago 10. A Hot Old Time 13. Side Tracked 22. Symphony Orchestra 23. Watson's American Beauties 27.

EVANSVILLE.—GRAND (T. J. Groves, manager): The Still Alarm 9 drew medium house; pleased audience. Richard Mansfield 10. Stuart Robson 25.——PEOPLE'S (T. J. Groves, manager): The Fast Mail 7 drew fair house; performance creditable. Down Mobile 28.——ITEM: Manager Groves, whose condition was most serious, is improving.

SHELBYVILLE.—BLESSING'S OPERA HOUSE (T. F. Chafee, manager): Riley Burton Stock co. 1-6; big business; good performances. Benedict's Quo Vadis 10. John Abbott's Stock co. 22-29. Elks' charity benefit May 1, 2.——ITEM: Bert De Prey, former manager of Opera House, is confined to his bed with a bad case of grip.

RUSHVILLE.—CITY OPERA HOUSE (Cole and Wolverton, managers): Roanoke 3; good house; co. fair. Quo Vadis 11.——ITEM: Bessie Clifton, of Elden's Comedians, who was slightly injured at Rushville, Ind., March 6, caused by a defect in the stage flooring, and for which she brought suit to recover damages, has compromised for a small sum.

GOSHEN.—IRWIN OPERA HOUSE (F. J. Irwin, manager): Andrew Robson in The Royal Box, small house, 3; excellent performance; support ordinary. A Hot Old Time 12.——ITEM: A large theatre party went from here to South Bend 9, and were delighted with Mrs. Fiske's superb production of Becky Sharp as given at the Oliver Opera House there.

MUNCIE.—WYSOR'S GRAND OPERA HOUSE (H. R. Wysor, manager): Ferris' Comedians 1-6 to ordinary business in Forgiven, We Uns of Tennessee, An American King, The Plunger, The Stowaway, and The Streets of New York.

DUNKIRK.—TODD THEATRE (Charles W. Todd, manager): A Hot Old Time March 29; first-class performance; business fair. J. E. Toole 11.——ITEM: Elks' Minstrels at Marion 9 was well attended by members of the order from this city.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, proprietor): A Ride for Life (return) 8; good house and performance. Local 26. La Pearl co. May 8.

WASHINGTON.—OPERA HOUSE (Horrall Brothers, managers): Peruchi-Beldeni co. opened week's engagement 8, S. R. O., in Trevelyan Wells; audience pleased.

CONNERSVILLE.—ANDRE'S THEATRE (D. W. Andre, manager): Benedict's Quo Vadis 3; small house; poor entertainment. Helfrich's Comedians 8; good house; fair performance. Elks' Minstrels 17.

ELWOOD.—OPERA HOUSE (J. A. Kramer, manager): Edison co. 1, 2; fair show and house. Brown from Boston canceled. Lost in Egypt 10. James E. Toole 13. Quo Vadis 18.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): A Hot Old Time 9 pleased good house. Riley Burton Stock co. 15-20.

ROCKVILLE.—OPERA HOUSE (Theodore F. Gaebler, manager): Edison moving pictures 5, 6; fair house; good attraction. What Happened on Friday 19.

RENSSELAER.—ELLIS OPERA HOUSE (J. H. S. Ellis, manager): Carpenter's Quo Vadis 12. Southern Price co. 15-22. A Wise Woman May 18.

WINDFALL.—OPERA HOUSE (C. F. Dennis, manager): Southern Price co. 1-6.——BIJOU (B. M. Ackman, manager): Dark.

LA PORTE.—HALL'S OPERA HOUSE (Wilbur J. Hall, manager): Concert by City Band 10. The Heart of Chicago 11.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, manager): Dark.

CARTHAGE.—COLUMBIA OPERA HOUSE (A. O. Hill, manager): Old Fiddlers' Contest (local) 12.

PERU.—PAVILION (C. W. Sweeney, manager): Dark.

PORTLAND.—AUDITORIUM (Andrews and Littell, managers): Dark.

HUNTINGTON.—OPERA HOUSE (Ed Harter, manager): A Hot Old Time 3 pleased fair house.

INDIAN TERRITORY.

LEHIGH.—BIJOU THEATRE (Boone Williams, manager): Si Perkins 2; large house; audience pleased.

GUTHRIE.—BROOKS' THEATRE (J. R. Brooks, manager): Fannie Hill Burlesquers 5; good business; fair performance. Ingomar 11. The Keenes 12, 13.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, manager): Maximilian Dick Concert co. 9; light business; high-class programme well rendered. A Romance of Coon Hollow 19. A Star Boarder 2-6.——ITEMS: Fifteen thousand dollars has

been raised by the citizens of Grinnell, Ia., for a new opera house to be erected this season.—Ben Carmichael, a prominent Davenport Elk, was accidentally shot while in the Elks' lodge room, in that city, last week.—The Opera House at Mount Pleasant will be torn down and the lots used for residences.—A corporation has been organized at Essex, Ia., to build a new opera house.—The first trombone player in J. C. Lewis' Si Plunkard co. experienced a touch of wild Western life when an Indian squaw followed the musician during the parade and made eyes at him, demonstrating the saying that "music hath charms to soothe the savage heart."—Rehearsals are under way for the Elks' Minstrels to be given at Des Moines 19, 25.—A new Opera House will be built at Wapello, Ia., this season.

SIOUX CITY.—GRAND OPERA HOUSE (A. B. Beall, manager): Sanford Dodge March 30 played to fair house in The Three Musketeers; co. fair. A Milk White Flag, with Mary Marble in her original role, pleased good house 1. United States Marine Band delighted large house 4; original programme of nine numbers was increased to twenty-two. Si Plunkard pleased two good houses 6. The Dairy Farm 8; delightful play well presented; good house. Rusco and Holland's Minstrels 9. The Great White Diamond 10, 11. Leipsic Philharmonic Orchestra 12. Imperial Theatre co. 15-17. The Prisoner of Zenda 18. Otis Skinner 19. The Eleventh Hour 20. The Star Boarder 22. Elks' Minstrels (local) 25, 26.—ITEMS: A Woman in the Case 2 failed to appear.—Knobs o' Tennessee 13 canceled, account of change of route.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, manager): Stuart Robson 11. The Dairy Farm 12.—GRAND OPERA HOUSE (William Foster, manager): Ten Nights in a Bar Room 1-3; fair business and performance. A Hot Old Time 4-6; good business; satisfactory performance. The Holden Comedy co. opened their 8-13 engagement to capacity presenting Virginia of Virginia in a pleasing manner. The Great White Diamond 15-17.—THE AUDITORIUM (E. P. Adams, manager): The Wilbur-Kerwin co. closed their five weeks' engagement 6 with The Royal Middy, The Grand Duchess, The Bohemian Girl, and Fra Diavolo; large audiences pleased. Under Two Flags 15. Roanoke 22.—NELSON'S THEATRE (A. Nelson, manager): Fred Ryan's Moulin Rouge Burlesque co. 8; fair business; poor performance.

DUBUQUE.—GRAND OPERA HOUSE (William T. Roehl, manager): Grace Hayward co. 1-6; fair business. The Flints opened week's engagement 8; good house, interesting performance. Louis James and Kathryn Kidder 17. Maloney's Wedding Day 20. The Great White Diamond 22. A Romance of Coon Hollow 23. The Burgomaster 27.—COATES OPERA HOUSE (Frank W. Coates, owner and manager): Dark.—SANGERBUND AUDITORIUM: Band concerts Sunday evenings by First Regiment Band, I. N. G.; large audiences.—ITEM: It is rumored that the Grand Opera House will be sold or leased to outside parties; that if this cannot be done, a new opera house will be built.—George W. Thompson is in town visiting relatives.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., managers): Maro, magician, 3; pleasing entertainment; fair house. When We Were Twenty-one, with George Clark and fair supporting co., 6; good houses. A Wise Woman 7; fair house and performance. Ten Nights in a Bar Room 8; top-heavy house; co. fair. Stuart Robson, with strong co., including John E. Henshaw and May Ten Broeck, in She Stoops to Conquer 9; capacity; performance pleasing. The Dairy Farm 13. Rusco and Holland's Minstrels 14.

OTTUMWA.—GRAND OPERA HOUSE (J. F. Jersey, manager): William Owen in Richelieu and The Merchant of Venice pleased moderate houses 8, 9. When We Were Twenty-one 10. The Burgomaster 16. Rusco and Holland's Minstrels 19.—ITEMS: Treasurer Owens, of the Grand Opera House, has joined the Rockford, Ill., base ball team of the "Three I" League, and is succeeded by Jack Burton.—Essie Kikesell closed with the Miller-Hickman co. here, and joined the Crow Sisters' co. at Des Moines.

CEDAR RAPIDS.—GREENE'S OPERA HOUSE (John B. Henderson, manager): A Hot Old Time 3; topheavy house; fair co. A Romance of Coon Hollow 9; fair attendance and performance. Stuart Robson in She Stoops to Conquer 10. William Owen 12, 13. Palmer's Ten Nights in a Bar Room 20. The Prisoner of Zenda 23. The Burgomaster 25. When We Were Twenty-one 30.—AUDITORIUM: United States Marine Band 8; light business; good concert.

WATERLOO.—BROWN'S OPERA HOUSE (C. F. Brown, manager): Holden Comedy co. 1-6 to full houses in Virginia of Virginia, Knobs of Tennessee, Sapho, The Denver Express, Wife for Wife, Eva, the Saleslady, and Shoot the Chutes. Rusco and Holland's Minstrels 12. Opera house employes' benefit (home talent) 17. Ten Nights in a Bar Room 18. A Romance of Coon Hollow 19.

MARSHALLTOWN.—ODEON THEATRE (Ike C. Speers, manager): Holden Comedy co. March 28-30 in Virginia of Virginia, Sapho, and the Denver Express; good business; satisfactory co. A Romance of Coon Hollow 12. Maloney's Wedding Day 15. Rusco and Holland's Minstrels 17. The Great White Diamond 19. The Prisoner of Zenda 22.

COUNCIL BLUFFS.—DOHANY THEATRE (George Stevenson, manager): Harry Corson Clarke in What Did Tomkins Do 7; good business and performance. A Romance of Coon Hollow 14. Southern Stock co. 21.

CLINTON.—ECONOMIC THEATRE (Busby Brothers, managers): The Flints, hypnotists, entertained large business 2-6. Chase-Lister co. 8-13. Because She Loved Him So 16. A Romance of Coon Hollow 22. The Prisoner of Zenda 24. The Burgomaster 26.

OSKALOOSA.—MASONIC OPERA HOUSE (Edward M. Fritz, manager): A Hot Old Time 3; good co. and business. Hine's Comedy co. 7-13 failed to appear. Rusco and Holland's Minstrels 16. A Romance of Coon Hollow 20. Si Plunkard 23.

CHEROKEE.—GRAND OPERA HOUSE (W. A. Sanford, manager): Rusco and Holland's Minstrels 10. The Great White Diamond 12. The Star Boarder 24. Madame De Tourney 29, 30.

GREENFIELD.—WARREN OPERA HOUSE (E. F. Warren, manager): The Slayton Stock co. in The Merchant of Venice partially entertained good house 6.

CHARLES CITY.—HILDRETH OPERA HOUSE (C. H. Shaw, manager): De Haven's Vaudeville co. 8; light house and poor performance. Gamble's Concert co. 11. Ten Nights in a Bar Room 18.

SPENCER.—GRAND OPERA HOUSE (Dr. C. W. Crawford, manager): Si Plunkard 10. John Arthur in Hamlet 22. Hans Hanson May 2. Elsie De Tourney 8, 9.

CENTERVILLE.—ARMORY OPERA HOUSE (G. W. Needles and Co., managers): Knobs o' Tennessee 4; fair business and co. A Wise Member pleased good house 8. Rusco and Holland's Minstrels 27.

IOWA CITY.—OPERA HOUSE (J. N. Coldren, manager): A Wise Woman 9; good business and performance. Rusco and Holland's Minstrels 13. Slaves of Opium 18.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, manager): Hines' Comedians failed to appear 4-6. Moulin Rouge Burlesquers 11. A Wise Member 19.

LEON.—VAN WERDEN'S OPERA HOUSE (L. Van Werden, manager): A Wise Member 5 pleased good audience. Hans Hanson 15. Georgia Minstrels 26.

RED OAK.—EVAN'S THEATRE (Frank Hathaway, manager): Maloney's Wedding Day 10. Richards and Pringle's Minstrels 13. Southern Stock co. 15.

KEOSAUQUA.—UNION OPERA HOUSE (R. B. Rowley, manager): Knobs of Tennessee 6; fair house and performance. A Wise Member 10.

KANSAS.

TOPEKA.—CRAWFORD'S OPERA HOUSE (O. T. Crawford, local manager): Nathan Hale 1; excellent play; elegantly staged and costumed with capable co. to fair but enthusiastic audience. Howard Kyle, in the title-role, and Jessie Izette, as Alice Adams, were the central figures and received several curtain calls. Their pathetic parting scene brought tears to the eyes of even the sterner sex, and the final scene, where Nathan Hale utters his memorable expression of patriotism, made a lasting impression on all. Antoinette Walker was chic and cunning as Angelica, and with Charles Haight, who cleverly portrayed the impulsive yet faint hearted lover, evoked many a ripple of laughter. Other characters were capably impersonated by Agnes Proctor, Josie Sisson, Frederick Webber, G. A. Johnson, Joseph Smiley, Henry Booker, Howard Russell and John Miles. Town Topics 6 furnished considerable amusement for large audience at matinee and a fair attendance in the evening. W. H. Mack, Mae Phelps, and Emma Littlefield were the favorites. Jewel Darrell, Ed H. Ward, Willie Dunlay, Charles Roach, and F. Mortimer deserving mention. Aubrey Stock co. 8-13. Andrews Opera co. 15-17. A Man from the West 18. Stuart Robson 19.—AUDITORIUM: The United States Marine Band 1 played to an assemblage of 4,500 people and succeeded in pleasing all. There were nine numbers on the programme, but encores increased them to twenty-two. W. H. Santelman being both an efficient and indulgent leader. The best features were the saxophone solo by J. B. N. Moeremans and Amy Whaley (formerly of the Castle Square co.), in choice vocalisms.—GRAND OPERA HOUSE (James L. King, manager): Leipsic Philharmonic Orchestra 17.

THOMAS R. HYATT.

WICHITA.—CRAWFORD THEATRE (E. L. Martling, manager): Andrews Opera co. 8, 9.—TOLER OPERA HOUSE (H. G. Toler, manager): Carraveaux, hypnotist, 1-7, except 5; good houses. Slayton Jubilee Singers 5 (Lyceum course). Albini, magician, 8-13.—ITEM: Mr. and Mrs. Jack Shields entertained the principals of the Andrews Opera co. at dinner 7.—Fritz Huttman, of the Andrews Opera co., will visit his family during the engagement here.

FORT SCOTT.—DAVIDSON THEATRE (Harry C. Erpich manager): The Great White Diamond, with Frank Hening in the leading role, had fair house and gave good performance 2; the scenery was a feature. Faust 15.—ITEM: Otto Schroer, treasurer of the Davidson, was elected to the office of City Treasurer at the local election. Mr. Schroer has cause to be proud, as he defeated one of the most popular men in town.

LEAVENWORTH.—GRAND OPERA HOUSE (T. Sinks, manager): "Wild Animals at Home" (lecture), by Ernest Seton-Thompson 9. Southern Stock co. 15-20. Colleen Bawn (amateur) 17. When We Were Twenty-one 22.—CRAWFORD THEATRE (M. J. Cunningham, manager): Town Topics did good business 7; performance clever.—ITEMS: Town Topics pleased the veterans at the Soldiers' Home 8.

HORTON.—HIGH STREET THEATRE (Bailey and Fox, managers): A Woman in the Case March 28; good co. and business. Southern Stock co. 1-6; fine co.; good business. Around the World in Eighty Minutes 9. Town Topics 12. C. R. I. and P. Band 23.

HUTCHINSON.—SHAW THEATRE (W. A. Loe, manager): Labadie's Faust, early S. R. O., audience pleased, 2. Andrews Opera co. pleased 6.—HUTCHINSON OPERA HOUSE (W. A. Loe, manager): Dark.

INDEPENDENCE.—AUDITORIUM (B. Blosier, manager): Escaped from the Law (local), direction of G. B. Rodney, late of the Ethel Tucker Stock co. 10. Graham-Earle co. 15-20.

PITTSBURG.—OPERA HOUSE (W. W. Bell, manager): Town Topics played a return engagement to fair house 6; performance fair. Krause-Taylor co. 8-13. A Man from the West 15.

GREAT BEND.—WILNER'S OPERA HOUSE (J. F. Lewis, manager): Andrews Opera co. in Carmen 5; full house; delighted audience.

OTTAWA.—THE ROHRBAUGH THEATRE (G. F. Kaiser, manager): Nathan Hale 2; excellent performance; good business.

ATCHISON.—THEATRE (E. S. Brigham, manager): Southern Stock co. 8-13.

WINFIELD.—GRAND OPERA HOUSE (T. B. Myers, manager): Dark.

ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE (Amos Gipson, manager): Dark.

HOLTON.—HARMON'S OPERA HOUSE (J. H. Jarvis, manager): Town Topics 13 failed to appear.

KENTUCKY.

OWENSBORO.—NEW TEMPLE THEATRE (Pedley and Burch, managers): Peruchi-Beldini co. 3-6 in A Georgia Cracker, A Western Romance, In the Heart of Paris, and His Official Wife; good houses; fair co. Tyrolean Concert co. 9; packed house; fair concert. Roanoke 10; small house; fair performance.

LEXINGTON.—OPERA HOUSE (Charles Scott, manager): Whitney and Knowles' Quo Vadis 5, 6; good business; splendid performance. Joseph Jefferson 15.—ITEM: A line was formed at 4 a. m. 10 to purchase tickets for Jefferson, thirty hours in advance of opening of the sale.

ASHLAND.—THE NEW ASHLAND THEATRE (Bryan and Martin, managers): Human Hearts 8; excellent performance; packed house. A Homespun Heart 16. Arizona 18. Roanoke 27.

SOMERSET.—GEM OPERA HOUSE (T. M. Thatcher, manager): Van Dyke Eaton co. 8, 9 in The Parisian Princess and Friends; large houses; good co.

PARIS.—GRAND OPERA HOUSE (R. S. Porter, manager): Arizona 16.

RICHMOND.—WHITE BUSH OPERA HOUSE (Joe Bush, manager): Joseph Jefferson 15.

MAYSVILLE.—WASHINGTON OPERA HOUSE (J. D. Dye, manager): Dark.

LOUISIANA.

BATON ROUGE.—ELKS' THEATRE (J. G. Conzelman, manager): Nashville Students 14. Walker Whiteside 21. Dan Packard Opera co. 27, 28.

SHREVEPORT.—GRAND OPERA HOUSE (Sol Davis, manager): Dark.

LAKE CHARLES.—OPERA HOUSE (Riddick and Toomer, managers): Dark.

THIBODAUX.—OPERA HOUSE (H. N. Coulon, manager): Dark.

MAINE.

PORTLAND.—JEFFERSON THEATRE (Cahn and Grant, managers): Robinson Opera co. closed profitable week 6. John Drew in Richard Carvel 9. Sherlock Holmes 10. Sarah Cowell Le Moyne 12, 13. Are You a Mason 15. Sousa's Band 16. The Girl from Maxim's 17. Side Tracked 19, 20. Wilbur Opera co. 22-27.—PORTLAND THEATRE (E. E. Rounds, manager): The Moreans (local) in The Charity Ball 11 (benefit to Manager Rounds).—ITEMS: Ex-Manager Moore, of the Jefferson, takes management of the Portland Theatre 15, when he will introduce a new stock co., presenting new plays weekly.—Bartley McCullum arrived in town 11.

AUGUSTA.—OPERA HOUSE (David Owen, resident manager): Pan-American Vaudeville co. 5, 6 pleased good houses. Sarah Cowell Le Moyne in The Greatest Thing in the World 8; performance excellent; large audience. Mrs. Le Moyne, Frank Lander, and Adelaide Thurston deserve special mention. Patton Stock co. 9-13 open to big house in Under Two Flags, followed by Across the Trail, The Three Musketeers, Dr. Jekyll and Mr. Hyde, The Streets of New York, The Great Diamond Robbery, Love and Money, and East Lynne; first-class co. Billy Van's Minstrels 17.

BANGOR.—OPERA HOUSE (F. A. Owen, manager): The Greatest Thing in the World, presented by Sarah Cowell Le Moyne and a fine co., pleased a packed house 6. King Dramatic co. opened for week 8, S. R. O.; co. and performance good. The Patton Stock co. 15-20.

BELFAST.—OPERA HOUSE (Bray and Maxfield, managers): Effie Carlton co. opened to good business in The Gold King 10, to be followed by My Uncle from New York and Oliver Twist 11, 12. Clay Clement May 7.

LEWISTON.—MUSIC HALL (Charles Horbury, manager): Sherlock Holmes (Elks' benefit) 9. Sarah Cowell Le Moyne 10. Aubrey Stock co. 15-20. Tennessee's Pardner 25.

ROCKLAND.—FARWELL OPERA HOUSE (Rob Crockett, manager): Robinson Opera co. opened for week 8 in Said Pasha; fine performance; record business.

BATH.—COLUMBIA OPERA HOUSE (Oliver Moses, manager): Sherlock Holmes 8. Patten's Stock co. 22-27.

MARYLAND.

FREDERICK.—CITY OPERA HOUSE (F. T. Rhodes, manager): Culhane, Chace and Weston's Minstrels 9; full house; creditable entertainment. A. and T. Biograph co. 17, 18.

HAVRE DE GRACE.—CITY OPERA HOUSE (J. H. Owens, manager): Martin's U. T. C. 5; enthusiastic audience.

MASSACHUSETTS.

NORTH ADAMS.—RICHMOND THEATRE (William P. Meade, manager): For Fair Virginia 6; co. weak; house fair. Sousa's Band 9 pleased large audience. Lew Dockstader made hit with Primrose and Dockstader's Minstrels 10; theatre crowded. Boston Festival Orchestra 11, small audience; delightful programme. Dandy Dick, by Amherst Students, 12; large audience. Marie Dressler in Miss Prinnt 13. A Poor Relation 15. The Greatest Thing in the World 17. E. H. Sothern and Virginia Harned 23. William H. Crane 26.—COLUMBIA THEATRE (Father Mathew Society, managers): Father Mathew Festival 8-13; Manager Reagan has resigned; the house will probably be leased for lodge rooms.—WILSON THEATRE (H. F. Kells, manager): Dark.

LYNN.—THEATRE (Dodge and Harrison, managers): Morrison Comedy co. 8-13; performance satisfactory; good attendance. Plays: The Prince of Patches, A Romance of Coon Hollow, A Man of Mystery, The Diamond Bracelet Robbery, Blue Grass, Dangers of a Great City, Fogg's Ferry, and When Love is King; specialties by Bert Walter, Shed and Eva Plenty, and Mabel Leslie. Sousa's Band 13. E. V. Phelan Stock co. 15-20.—WATSON'S OPERA HOUSE (J. P. Barrett, manager): Gay Paree Burlesquers 11-13. Tennessee's Pardner 18-20.—ITEMS: The Elks are rehearsing A Night in Bohemia.

ROCKLAND.—OPERA HOUSE (L. Drayton-Bates, manager): Rev. Thomas McGrady lectured on "Socialism" 10; large audience. Richard Golden in Old Jed Prouty 15. S. A. T. A. S. Minstrels (local) 19. Sousa's Band 27.—GRAND ARMY HALL: Dark.—TEMPERANCE HALL: Foresters of America, big houses, 9-14.—ITEMS: A new hotel will be built this Summer to cater to the theatrical trade.—Mr. Aiken, of the Andrew Mack co., is in town.—Frank E. Minzey, former resident, is playing with the Castle Square Stock co., of Boston.

SPRINGFIELD.—COURT SQUARE THEATRE (D. O. Gilmore, manager): Primrose and Dockstader brought the brightest minstrel show of the season 8; good business. The Cyclonic Marie Dressler in Miss Prinnt stormed the house 11 and made a lively evening for a large audience. In Old Kentucky 13. Springfield Turn Verein gymnastics 15. Rogers Brothers 17. The Volunteer Organist 19. E. H. Sothern and Virginia Harned 20. The Belle of New York 22. The Lash of a Whip 23.

NEW BEDFORD.—THEATRE (William B. Cross, manager): Huntley-Jackson co. 8-10, 12, 13 in For Liberty and Love, Roanoke, The Tornado, Pink Dominoes, An Innocent Sinner, My Maryland, The Marble Heart, The World, and Michael Strogoff; specialties by Dillon and Garland, and Judge and Smith good; satisfactory business. The Girl from Maxim's 11 benefit of Mrs. Addie G. Miller, house treasurer. 'Way Down East 18-20.

LAWRENCE.—OPERA HOUSE (A. L. Grant, manager): King Dramatic co. closed week's engagement 6; business light. 'Way Down East 8, 9; S. R. O.; fine performance. John Drew in Richard Carvel 10. Sousa's Band 11. John C. Bowker 12. Side Tracked 13. Sherlock Holmes 16. John C. Bowker 18. Rogers Brothers 19. The Sunshine of Paradise Alley 20. King Dramatic co. (return) 22-27.

WEBSTER.—MUSIC HALL (A. G. Pattison, manager): George Dixon Specialty co. did the poor business it deserved 5. Richard Golden, supported by an excellent co., gave a fine performance of Old Jed Prouty to good business 8.—ITEM: Harry L. Morse, of the Old Jed Prouty co., formerly a resident of Woodstock, Conn., drove to his home with Richard Golden 8.

HAVERHILL.—ACADEMY OF MUSIC (J. F. West, manager): The Daniel R. Ryan co. closed a successful week 6. Mr. Ryan deserves special mention for his work, and was surrounded by an efficient co. Plays last part of week: A Midnight Marriage, A Wife's Honor, A Galley Slave, and His Love and His Wife.

MILFORD.—MUSIC HALL (H. E. Morgan, manager): Daniel R. Ryan opened week's engagement in The Three Musketeers 8; capacity; co. first-class. Other plays: O'Brien, the Contractor, Ingomar, A Fatal Wedding, A Galley Slave, and His Love and His Wife. Zephra 16-18. The Sunshine of Paradise Alley 19.

PITTSFIELD.—ACADEMY OF MUSIC (Maurice E. Callahan, manager): The Boston Festival Orchestra 10 pleased good business. Amherst College Session in Dandy Dick 11. Marie Dressler 15. A Poor Relation 16. Sarah Cowell Le Moyne 18. Minstrels (local) 22. Rowe-King Stock co. 23-27.—ITEM: Talk of a new Herne theatre is revived.

LOWELL.—OPERA HOUSE (Fay Brothers, managers): John Drew in Richard Carvel 8. E. V. Phelan Stock co. 9-13; good business, in Led Astray, The Ensign, A Southern Romance, In Sight of St. Paul's, Lady Audley's Secret, The Fatal Card, Too Much Johnson, The Great Randolph Mystery, and Held by the Enemy. The Girl from Maxim's 15.

BROCKTON.—CITY THEATRE (W. B. Cross, manager): Annabelle Davidson, treasurer of the house, presented for her sixth annual benefit The Girl from Maxim's 9. Shenandoah drew fair and pleased audience 10; the battle scene deserves mention. Harcourt Comedy co. 15-20. Sherlock Holmes 23. Sousa's Band 27.

FALL RIVER.—ACADEMY OF MUSIC (William J. Wiley, manager): Huntley-Jackson co. closed 6; business in keeping with holy week; co. made good impression. Shenandoah 9 was well acted and finely staged; large house. Side Tracked 10; medium business; fair co. Quo Vadis 11. The Girl from Maxim's 12. The American Girl 13. Daniel R. Ryan co. 15-20.

HOLYOKE.—OPERA HOUSE (B. L. Potter, manager): Primrose and Dockstader's Minstrels 9; large and pleased audience. Quo Vadis 11; good business; satisfactory performance. In Old Kentucky 12. George W. Wilson co. 15-20.—THE EMPIRE (T. F. Murray, manager): A Young Wife 11-13 canceled. The Rays 15, 16.

NORTHAMPTON.—ACADEMY OF MUSIC (James R. Gilfillan, manager): William Morris in When We Were Twenty-one (return) to fair house 6; performance excellent. In Old Kentucky 11. Marie Dressler 12. Morrison Comedy co. 15-20. Andrew Mack 23. M. I. T. Dramatics 26.

WALTHAM.—PARK THEATRE (E. F. Snell, manager): Phelan Stock co. in The Fatal Card 8; good performance; capacity house. Castle Square Comedy co. 11-13. Young Mrs. Winthrop (local) 23.—ITEM: Harry J. McGuinness joins the Castle Square Comedy co. here.

GLOUCESTER.—UNION HILL THEATRE (Lothrop and Tolman, managers): Carpenter, hypnotist, 1-6; good business. Side Tracked 12. Tennessee's Pardner 17. Daniel R. Ryan Stock co. 22-27. Castle Square Comedy co. 29-May 4. May Fiske 6-11. Elks' Club 14. When We Were Twenty-one (return) 17.

CHELSEA.—ACADEMY OF MUSIC (James B. Field, manager): The Rivals, with an all female cast, 9; crowded and pleased house. Santiago to pleased house 10. Shenandoah 12. The Viking 15. Tennessee's Pardner 16 (Manager Field's annual benefit).

WORCESTER.—THEATRE (Charles C. Collin, resident manager): House dark 2-10. A sample of the Trust management in a city of 130,000.—LOTHROP'S OPERA HOUSE (Shea and Wilton, managers): The Little Minister 8-13. Morrison's Faust 15-20.

FITCHBURG.—CUMINGS' THEATRE (Edgar Lanyon, manager): Sousa's Band rendered an excellent programme to large house 10. Miss Prinnt 16. Sherlock Holmes 18.

HAGERSTOWN.—ACADEMY OF MUSIC (C. M. Futterer, manager): Keene 8; fair house; satisfactory performance. White's Faust 11. Mistress Nell 19. Sevengala, hypnotist, 22-27.

GREENFIELD.—OPERA HOUSE (Thomas L. Lawler, manager): 'Way Down East 6; good house and performance. In Old Kentucky 10; good performance; large house. Carl Carlson 14.

GREAT BARRINGTON.—TOWN HALL (Maurice E. Callahan, manager): The Boston Festival Orchestra 10; good business; audience pleased.

SOUTHBRIDGE.—DRESSER OPERA HOUSE (J. S. Dresser manager): Duffy's Jubilee 9 amused large house.

ORANGE.—PUTNAM OPERA HOUSE (W. J. Cook, manager): Boston Festival Orchestra 11. Quo Vadis 15. Mary Howe Concert co. May 1.

MICHIGAN.

GRAND RAPIDS.—POWERS' (O. Stair, manager): Francis Wilson in The Monks of Malabar 9 proved a rather untuneful opera, but the work of Francis Wilson, and the excellent singing of Marie Celeste, saved the performance. Mrs. Fiske 16.—GRAND (O. Stair, manager): Fogg's Ferry, notwithstanding its oft repeated visits, has not lost its popularity, and fair houses witnessed it 4-6. Me and Mother opened auspiciously 7 for a four-night engagement. Secret Service 14.

LANSING.—BAIRD'S OPERA HOUSE (Fred J. Williams, manager): Whose Baby Are You 5; poor house; fair performance. Minstrels (local) to capacity 8, 9 were a hit; the musical director was Clifford W. Meech, late of Hogan's Alley; Adrian C. Cornell, of the Cornell Concert co., also gave valuable aid. A Merry Chase 13. La Pearl's Vaudeville co. 17, 18.—ITEM: The advance sale for Mrs. Fiske opened 10, and in two hours the board was sold out. This is the record to date.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Bush, manager): Mrs. Fiske in Becky Sharp 10; the great dramatic event of the season; delighted one of the finest audiences in the history of the house; general verdict, Mrs. Fiske is America's greatest actress. United States Marine Band 15. 'Way Down East 16. Kellar 20.

COLDWATER.—TIBBIT'S OPERA HOUSE (John T. Jackson, manager): Andrew Robson in The Royal Box drew crowded house 4 and received an ovation. La Pearl's Combination drew well and pleased the audience 8. Old Jed Prouty 13. Lima Military Academy 15. Kellar 26. The Chimes of Normandy (local) 29.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Rundle, manager): People's Players in The Inside Track 2; good performance; large and appreciative audience. Duffy's Jubilee 3; performance dull; fair house. Uncle Josh Spruceby 11. Ole Olson 17. Local 19. Leon Herrmann 24. Local 26. Sun's Minstrels 27. Carpenter's Quo Vadis May 2.

ANN ARBOR.—ATHENS THEATRE (Dean Seabolt, manager): Bon Ton Stock co. March 31-7 in The Black Flag, A Mystery of Craigsmere, Michael Strogoff, The Census Taker, The Will of Iron, Wicked London, and Grit; good audiences; performances excellent. The Span of Life 9. Francis Wilson 12. The Runaway Girl 18.

BAY CITY.—WOOD'S OPERA HOUSE (Fred P. Walter, manager): A Merry Chase 4 pleased fair house. The Span of Life 5 was enthusiastically received by topheavy house. Francis Wilson 10. West's Minstrels 11. Richard Golden 16. Kellar 17. Mrs. Fiske 18.

MARQUETTE.—OPERA HOUSE (E. S. Rice, manager): Beach and Bowers' Minstrels 3 canceled. Boston Lyric Opera co. 8 canceled. Michigan College of Mines Glee Club 10. The Christian 17. A Milk White Flag 22. Leon Herrmann 29. Fritz in New York 30.

MUSKEGON.—OPERA HOUSE (Ray N. Moncrieff, manager): Coontown 400 4, 5; fair performances; good business. Seiden Stetson co. 7-9; light business. The Hottest Coon in Dixie 12. Mrs. Fiske 13. La Pearl's Combination 14, 15. Passion Play Pictures 16, 17. 'Way Down East 18. Kellar 20.

JACKSON.—ATHENAEUM (H. J. Porter, manager): The Davidson Stock co. 1-6; good business. Plays: She Couldn't Marry Three, Moths of Society, Darkest Russia, Under Two Flags, The Dangers of a Great City, and The Sultan's Daughter. Mrs. Fiske 17. Kellar 19.

SAGINAW.—ACADEMY OF MUSIC (J. H. Davidson, manager): Thomas Q. Seabrooke in The Rounders 2; crowded house; performance good but vulgar. The Span of Life pleased large audience 4. Lyman Twins in A Merry Chase 5 disappointed small house. Francis Wilson 10. Kellar 12.

SAULT STE. MARIE.—SOO OPERA HOUSE (W. H. Sears, manager): The Hottest Coon in Dixie 5, 6; good houses; audiences pleased. Charley's Aunt (local) 16. Sun's Minstrels 17, 18. The Christian 20. A Milk White Flag 23. Leon Herrmann 23.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, manager): The Rounders 3; crowded house; performance disappointing. A Merry Chase 6; fair performance and business. The Royal Box 8. Kellar 15. Richard Golden 18.

TRAVERSE CITY.—STEINBERG'S GRAND OPERA HOUSE (Julius Steinberg, manager): The Hottest Coon in Dixie 6.—CITY OPERA HOUSE (E. E. Bartak, manager): The Span of Life 3; fine production; crowded house.

BENTON HARBOR.—BELL OPERA HOUSE (Bell and Mills, proprietors and managers): The Heart of Chicago 8; crowded house; good co. West's Minstrels 10; crowded house; pleased audience.

ST. JOHNS.—ALLISON OPERA HOUSE (O. L. Elsler, manager): Sun's Minstrels pleased fair business 5. Monte Cristo canceled. They Want Me 16. A Hot Old Time 27.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE (E. R. Smith, manager): Gay Girl of Gotham 4; good and pleased house. The Royal Box 6 pleased fair house. 'Way Down East 16.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (W. T. Leckie, manager): Bon Ton Stock co. 8-13; good business in Grit and Michael Strogoff so far; the Kunkel children deserve mention.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (L. H. Frensdorf, manager): Helen N. Rovee, hypnotist, 8-13; good performances; large houses so far. A Merry Chase 18.

FLINT.—STONE'S OPERA HOUSE (H. A. Stone, manager): A Merry Chase 9. Elks' Minstrels (local) 16.

OWOSSO.—SALISBURY OPERA HOUSE (C. E. Salisbury, manager): The Red Cat Inn 4; poor attraction; small house. A Merry Chase 11. Kellar 18.

PETOSKEY.—GRAND OPERA HOUSE (G. M. Harwood, manager): The Hottest Coon in Dixie 8; good co. Sun's Minstrels 13.

YPSILANTI.—OPERA HOUSE (Quirk and Gallup, managers): The Span of Life 9; good performance; fair house. Bon Ton Stock co. 15-20.

ADRIAN.—NEW CROSWELL OPERA HOUSE (C. D. Hardy, manager): The Span of Life 10; good business and performance.

MINNESOTA.

AUSTIN.—OPERA HOUSE (Schlender and Co., managers): Warner Comedy co. 1-6 in Sylvia's Romance, Old Carolina Folks, Brother and Sister, After the Ball, Dads and Dollars, and Mercie's Marriage; co. and attendance good. Minnesota University Glee Club 10. Lennon Stock co. 12, 13. Mahara's Ten Nights in a Bar Room 15. Local 17. Husband on Salary 20 canceled. The Great White Diamond 24. Slayton Stock co. May 1.—ITEM: The Warner Comedy co. closed a successful thirty-five-weeks' season 6. Mrs. Warner will spend the Summer in Chicago and Buffalo. Mr. Lennon, one of the co., is organizing the Lennon Stock co. here.

MANKATO.—THEATRE (Bear and Beall, lessees; C. H. Griebie, resident manager): A Milk White Flag 2; good house; co. fine. United States Marine Band 5; poor house; concert excellent. Madame Carreno, pianist, 8; large house; selections pleased. Nell Gwynne 10. The Prisoner of Zenda 13. Grace Hayward co. 15-20.

SAINT CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, manager): Wang, by the Boston Lyric Opera co., 3; poor performance; fair house. She Stoops to Conquer (local) to crowded house 8; great success. Field's Minstrels 13. Elks' benefit (local) 18, 19.

FARIBAULT.—OPERA HOUSE (Ward and Arthur, managers): Alberta Gallitin in Nell Gwynne canceled, also the Minnesota Glee Club. The Board of Health refused to allow any gatherings on account of smallpox.

WINONA.—OPERA HOUSE (O. F. Burlingame, manager): 'Way Down East 6; packed house; play and co. one of the best of the season. Grace Hayward co. in Carmen 8. Alberta Gallatin 11. The Prisoner of Zenda 12. James-Kidder co. 15.

DULUTH.—LYCEUM THEATRE (E. Z. Williams, manager): The Prisoner of Zenda 8; good house and co. Because She Loved Him So 16. Leon Herrmann 20.

CROOKSTON.—GRAND OPERA HOUSE (Kirsch Brothers, managers): Field's Minstrels 12. Morrison's Faust 24. Madame Modjeska 26.

STILLWATER.—GRAND OPERA HOUSE (E. W. Durant, manager): A Milk White Flag 4; large audience; fair co. Eli Perkins 10.

WILLMAR.—NEW OPERA HOUSE (Crosby and Markus, managers): Handy Andy (local) 8; good performance; big house. East Lynne 18.

WASECA.—WARD'S OPERA HOUSE (Ward and Arthur, managers): The University of Minnesota Glee and Mandolin Club 9. The Prisoner of Zenda 15.

ALBERT LEA.—OPERA HOUSE (W. F. Gage, manager): Mahara's Minstrels 4, 5; fair performances; small houses. The Prisoner of Zenda 19.

ST. PETER.—OPERA HOUSE (H. J. Ludcke, Jr., manager): Wanted a Husband 13.

MISSISSIPPI.

NATCHEZ.—TEMPLE OPERA HOUSE (Clark and Gardner, managers): Elks' Circus March 19 (local), direction W. P. Passell, to immense business. Brown's in Town 22; large house; fair co. Nashville Students 15. Walker Whiteside 23. Dan Packard Opera co. 25, 26.

VICKSBURG.—WALNUT STREET THEATRE (Thomas M. Searles, manager): Renfrow's Jolly Pathfinders 8-11, opening bill was In Idaho; first-class performance; well filled house.

YAZOO CITY.—CITIZENS' OPERA HOUSE (John Lear, manager): Yazoo Minstrels (local) 10. Dan Packard Opera co. 18.

MCCOMB.—NEW OPERA HOUSE (C. W. Crabb, manager): Nashville Students 6; fair business; good performance. National Vitagraph 10. Elks' benefit 16.

MISSOURI.

ST. JOSEPH.—TOOTLE THEATRE (C. U. Philley, manager): United States Marine Band 2; excellent concert; small audience; Amy Whaley deserves mention. Nathan Hale 3, with Howard Kyle in the title-role, and Jessie Izett as Alice Adams, drew large audience; others in the co. were Charles Haight, Frederick Webber, George A. D. Johnson, Joseph Smiley, Howard Russell, Robert Kegerreis, Robert Barry, Stephen Hoyt, John Miles, Harry Booker, William Morton, Agnes Proctor, Josie Sisson, and Antoinette Walker. Stuart Robson 16. Shore Acres 18.—LYCEUM THEATRE (C. U. Philley, manager): Aubrey Stock co., headed by Lillian Bayer, March 31-6 drew good audiences to Sapho, Red, White and Blue, We-Uns of Tennessee, and Lost in New York. The Great White Diamond 7, 8; good business; fair co.

JEFFERSON CITY.—LOHMAN'S OPERA HOUSE (W. J. Edwards, manager): Hi Henry's Minstrels 5; performance excellent; large business. Chase-Lister co. 8-13 canceled. Two Little Vagrants 15, produced by German Stock.—ITEM: R. L. Williams, leader of the theatre orchestra, received complimentary notices of the musical programme rendered by him at the Easter services of the First Presbyterian Church of this city.

JOPLIN.—CLUB THEATRE (Mrs. George B. Nickols, lessee; W. L. Hollonquist, manager): Town Topics 2; light but appreciative audience. A Thoroughbred Tramp 7; good business and co. Joplin High School 8. The Laburs 11 (local). Faust 12. A Man from the West 13. Krause-Taylor 15-20. Too Rich to Marry 21. Hoyt's Comedy co. 28-May 4.

WEBB CITY.—BLAKE THEATRE (Roe E. Blake, manager): A Thoroughbred Tramp 9; excellent performance; big house.—ITEMS: Elmer Walters, of A Thoroughbred Tramp, and Hamed Azhed, will manage the Moorish Theatre and Streets of India at the Pan-American Exposition, Buffalo.

KIRKSVILLE.—THE HARRINGTON THEATRE (F. M. Harrington, manager): Knobs o' Tennessee 3; co. good, play not liked, Mr. Parker deserves special mention; business fair. In the Trenches (local) 4. When We Were Twenty-one 11. Too Rich to Marry 13. Macy Stock co. 15.

CARROLLTON.—WILCOXSON OPERA HOUSE (H. H. and H. J. Wilcoxson, managers): Hi Henry's Minstrels March 26 pleased packed house. Side Tracked 27; good business; fair co. The Great White Diamond 1 delighted topheavy house.

AURORA.—MINOR'S OPERA HOUSE (L. J. Minor, manager): Marie Fountain Theatre co. 1; small house; performance poor. Si Perkins Comedy co. 8-13.

MARSHALL.—OPERA HOUSE (Striker and Patterson, managers): Hi Henry's Minstrels 2; S. R. O.; receipts $485. Uncle Josh Spruceby 12. When We Were Twenty-one 13.

RICH HILL.—SANDERSON OPERA HOUSE (D. B. Hickey, manager): Chase-Lister co. 1-6 canceled. Labadie's Faust 17.

FULTON.—GRAND OPERA HOUSE (Gibbs and Randolph, managers): Schubert [illegible] R. O.; good co.

MOBERLY.—HEGARTY'S OPERA HOUSE (P. Halloran, manager): [illegible] 12.

MEXICO.—[illegible] HOUSE (Hatton and [illegible])

SPRINGFIELD.—[illegible] THEATRE (Brooks and [illegible]) [illegible] Tramp 8.

HANNIBAL.—[illegible] THEATRE (J. B. Price,

manager): The Morey Stock co. in The Warning Bell, Faust, Cleopatra, and Humpty Dumpty 1-6; business poor. A Man from the West 11. The Burgomaster 12.

WASHINGTON.—MAGNOLIA OPERA HOUSE (Jesse Markward, manager): Dark.

MONTANA.

BUTTE.—GRAND OPERA HOUSE (Dick P. Sutton, manager): Josephine Stanton Opera co., owing to conflicting dates, opened the Butte engagement at Sutton's New Theatre March 31 in Dorcas to crowded houses; at the Grand 1-5, fair business in Fra Diavolo, The Mascot, and Giroflé-Girofla; satisfactory co. The Village Parson 7-10. Morrison's Faust 12-14. Madame Modjeska 18-20. The Little Minister 21-24. The Telephone Girl 28-May 1.——SUTTON'S NEW THEATRE (Dick P. Sutton, manager): Dark.

GREAT FALLS.—GRAND OPERA HOUSE (Park and Frary, managers): Field's Minstrels 2; S. R. O.; receipts $750. Morrison's Faust 10. The Village Parson 12. Madame Modjeska 15.

BILLINGS.—OPERA HOUSE (A. L. Babcock, manager): Field's Minstrels 6; delighted audience; S. R. O. Blatchford Kavanagh and the Roney Boys' Concert co. 11.

HELENA.—MING'S OPERA HOUSE (E. T. Wilson, manager): Al. G. Field's Minstrels was the best minstrel performance of the season and was witnessed by S. R. O. 3.

MISSOULA.—UNION OPERA HOUSE (W. H. Hartley, manager): The Village Parson 6 pleased fair house. Minstrels (local) 9. Griffith, hypnotist, 10-13.

NEBRASKA.

LINCOLN.—THE OLIVER (Crawford and Zehrung, managers): Nathan Hale 4; fair house; Howard Kyle's portrayal of title-role very satisfactory; Jessie Izett as Alice Adams was excellent; strong play and co. Ernest Seton-Thompson 6; poor houses; lectures on animals highly entertaining and instructive. Harry Corson Clarke 8; clever co. and comedy; poor house. Stuart Robson 15. The Eleventh Hour 16, 17. Town Topics 19, 20.——THE FUNKE (Crawford and Zehrung, managers): Della Pringle co. closed season four nights, beginning 1; fair business; audiences satisfied. Plays: A Soldier of the King, The Midnight Alarm, Faust, and The Boy Tramp. Rusco and Holland's Minstrels (colored) 6; good business; audiences kept in uproar. Howard-Dorset co. opened 8 for a week to good house. At conclusion of this engagement theatre closes for season.——AUDITORIUM (J. C. Seacrest, manager): U. S. Marine Band 3; house crowded; fine concert.——ITEM: The apartments of Manager F. C. Zehrung in the Funke Theatre were burglarized 7. The thieves pried open a transom and stole the contents of the manager's cash box, amounting to over $140. The money represented the theatre's share of Rusco and Holland's performances the day previous.

CHADRON.—OPERA HOUSE (S. M. Loomer, manager): Anderson Concert co. March 28. Sanford Dodge in The Three Musketeers 6; excellent production; large house. Anthony and Johnson's Black Oddity co. 8. Old Maids' Convention 9.——THE OPERA HOUSE (P. B. Nelson, manager): Dark.——ITEM: The Nelson Opera House has been changed in name to The Opera House, so as to obtain mail addressed to the Manager Opera House; hereafter mail should be properly addressed to reach the manager intended.

NORFOLK.—NEW AUDITORIUM (Colonel George H. Spear, manager): J. C. Lewis in Si Plunkard 5; good house; audience pleased.——ITEMS: Manager Spear returned from Hot Springs much improved in health.—Mr. Mack, manager of the J. C. Lewis co., has gone to Indianapolis to make arrangements for the coming season.—Jack Sawyer remains at the head of J. C. Lewis' Si Plunkard co. next season.

FAIRBURY.—NEW OPERA HOUSE (Simpkins and Gregory, managers): Maloney's Wedding Day 8. Madison Square Theatre co. 15-17. Nashville Students 25.——STEELE'S OPERA HOUSE (Bert Grates, manager): Maloney's Wedding Day 6; fair performance; fair business.

BEATRICE.—PADDOCK OPERA HOUSE (R. D. Fuller, manager): U. S. Marine Band 3; good business; splendid concert. Amy Whaley deserves mention. Richards and Pringle's Minstrels 5; poor business; fair performance. Maloney's Wedding Day 8; poor business and performance. Town Topics 16.

NORTH PLATTE.—LLOYD'S OPERA HOUSE (Warren Lloyd, manager): Rusco and Holland's Minstrels 2; good house; pleased audience. Galveston Cyclone Show 4; fair house; pleasing entertainment. Daniel Sully May 1. A Breezy Time 6.

KEARNEY.—OPERA HOUSE (R. L. Napper, manager): Rusco and Holland's Minstrels 3; good business; fair performance. Frederick Hatch lectured to large house 4. Declamatory Contest 5; S. R. O. The Pixies (local) 23.

PLATTSMOUTH.—PARMELE THEATRE (Parmele and Stadelman, managers): Richards and Pringle's Minstrels 10. Town Topics 18.

WAHOO.—OPERA HOUSE (Thomas Killian, manager): Richards and Pringle's Minstrels 9. The Eleventh Hour 18.

FALLS CITY.—GEHLING THEATRE (John P. Gehling, manager): John Thompson in Around the World in Eighty Minutes 11.

NEVADA.

VIRGINIA CITY.—PIPER'S OPERA HOUSE (Ed Piper, manager): The Evil Eye 9.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, manager): The Greatest Thing in the World 3; big house; pleasing performance. 'Way Down East 11-13. Sherlock Holmes 15. The Girl from Maxim's 18.——PARK THEATRE (Ormsby A. Court, manager): Passion Play biograph finished week 7; S. R. O. Aubrey Stock 8-13 opened to capacity. Plays: Land of the Living, Faust, We-'Uns of Tennessee, Sapho, The Fire Patrol, Lost in New York, For Love of a Woman, Prince of Russia, The Two Orphans, and Red, White and Blue. Dainty Paree Burlesquers 15-17. Star Specialty co. 18-20.

LACONIA.—MOULTON OPERA HOUSE (I. M. Cottrell, manager): The Prisoner of Zenda 8; excellent performance; good house. 'Way Down East 16. Down's Minstrels 18. Sargent and Tennant's co. 22-28.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, manager): Sarah Cowell Le Moyne in The Greatest Thing in the World delighted a representative audience 4. Sherlock Holmes 12. Local Minstrels 15. The Girl from Maxim's 16. Side Tracked 17. King Jollity (local) 18, 19.

CONCORD.—WHITE'S OPERA HOUSE (B. C. White, manager): The Prisoner of Zenda 9; good performance; fair house. Sherlock Holmes 13. 'Way Down East 15. The Dazzler 18.

DOVER.—CITY OPERA HOUSE (Charles E. King, manager): Sherlock Holmes 11. Side Tracked 18. The Girl from Maxim's 20.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, manager): Nevada (local) 9; good house.

NEW JERSEY.

CAMDEN.—THEATRE (M. W. Taylor, manager): A poor performance of Over the Sea did fair business 4-6. An excellent production of The Eleventh Hour did S. R. O. business 8-10. Lottie Gilson and J. K. Emmet opened to capacity in Fritz in a Madhouse 11. The Doctor's Warm Reception 15-17. The Old Dominion 18. Haverly's Minstrels 19, 20. Keep It Dark 22-24. Martin's U. T. C. 25-27.——ITEM: Manager M. W. Taylor assumes management of Wood-Lynne Park May 25 and will close the Camden Theatre on that date. He will continue the management of the Empire Theatre, Atlantic City, and will run a stock burlesque throughout the Summer months.

TRENTON.—TAYLOR OPERA HOUSE (A. H. Simonds, manager): The Wilbur Opera co. closed fair week 6 with The Mascot. Alma Chester and an excellent co. opened 8 for week with The English Rose; large business, which has continued. Plays: The Diamond Breaker, Hoodman Blind, The Lady of Lyons, Beacon Lights, Her Husband's Sin, Herminie, and Little Lord Fauntleroy. The Bostonians 19. Vogel and Deming's Minstrels 20. Mary Mannering 22. White Rats 24, 25. Denman Thompson 26. The Heart of Maryland 27. E. H. Sothern and Virginia Harned 29.

ELIZABETH.—JACOBS' THEATRE (George W. Jacobs, manager): Dangers of Paris 6; good business. Lottie Gilson and J. K. Emmet in Fritz in a Madhouse 10; good business. The Eleventh Hour 11; good business. Haverly's Minstrels 13. Vera De Noie Stock co. 15-17. Alabama 18 (local). The New Dominion, benefit, 19. Across the Pacific 20.——LYCEUM THEATRE (W. McD. Drake, manager): U. T. C. 10; good business. At Piney Ridge 13. Leyburn's Bon Ton co. 15-20.

RED BANK.—OPERA HOUSE (Charles E. Nieman, manager): The South Before the War 4; satisfactory performance; crowded house. McCauley-Patton co. opened week's engagement 8 in The Minister's Son to capacity; co. above the average. Wasted Life, Royal Rags, Just Before Dawn, A Texas Cowboy, and The Inside Track followed to good business. Conroy, Mack and Edwards 18-20. Vogel and Deming's Minstrels 26.

BOONTON.—HARRIS LYCEUM (Harris Brothers, managers): Conroy, Mack and Edwards 1-3 in The Diamond King, A Daughter of Cuba, and All for Gold; good business and performances. Sawtelle Dramatic co. 6 in The Devil's Mine; fair business; good performance. Midnight in Chinatown 8; good business and performance. Martin's U. T. C. 11; S. R. O.; excellent performance. A Bachelor's Honeymoon 15.

ATLANTIC CITY.—ACADEMY OF MUSIC (Joseph Fralinger, manager): Thomas E. Shea 8-13 in A Man-o'-War's Man and Dr. Jekyll and Mr. Hyde; large business; performances excellent. The Bostonians 15. The White Rats, with Otis Harlan and Jennie Yeamans 16-18. Down on the Farm 20. Humpty Dumpty 22, 23. Brown's in Town 24. Thomas Jefferson 26, 27. Arthur Denning's Minstrels 30.

BRIDGETON.—MOORE'S OPERA HOUSE (Edward B. Moore, manager): McCauley-Patton co. closed 6 to large audiences; good performances. Gorton's Minstrels 8; crowded house; co. fair. The Eleventh Hour 11. Martin's U. T. C. 13. Down on the Farm 22. Brown's in Town 25. Thomas Jefferson 27. Agnes Burroughs 29. Wills Brothers May 2-4.

PATERSON.—COLUMBIA (Braun and Katz, managers): Jessie Sawtelle Dramatic co. in The Victorian Cross, A Grip of Steel, The New South, A Country Courtship, The Devil's Gold Mine, Chattanooga in '61, and Escaped from the Law 8-13; good business; co. capable. Mildred and Rouclere 15-17.

HOBOKEN.—LYRIC THEATRE (H. P. Soulier, manager): A Trip to Coontown 8-10; good business; Bob Cole and Billy Johnson were very good; supporting co. excellent. Lloyd Gibbs deserves mention. The Doctor's Warm Reception 11-13. Grimes' Cellar Door 15-17. The Little Minister 18-20.

ASBURY PARK.—EDUCATIONAL HALL (W. H. Morris, manager): Martin's U. T. C. 8; co. and business good. The South Before the War 13. Vogel and Deming's Minstrels 24.

DOVER.—BAKER OPERA HOUSE (William H. Baker, manager): Midnight in Chinatown 9; good business and performance. Martin's U. T. C. 13. A Bachelor's Honeymoon 16. Snobs and Snobbery 17.

NEW YORK.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): A large audience saw Down on the Farm 9; fair performance.——ACADEMY OF MUSIC (C. D. Carter, manager): Edison's Moving Pictures 7; good business. Little Egypt Extravaganza co. 11-13. Edison's Moving Pictures 14 (return). Allen Villair Dramatic co. 15-20.——LISCOMB OPERA HOUSE (George C. Liscomb, manager): Bon Ton Stock co. 11. A Trip to Coontown 13.——ITEM: The Bon Ton Stock co., which opens an engagement at Liscomb Opera House 11, are using litho. stands of The Dairy Farm and Uncle Hiram and also window hangers of the Tarrytown Widow, Parson Jim, Under the Red Robe, Rice's Evangeline, and Fun in a Boarding School.

HARRY JAMES.

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, manager): Corse Payton's Comedy co. did good business 1-6. Robert McWade gave fine performances of Rip Van Winkle to large houses 10, and was aided by a strong co. Hearts of the Blue Ridge 12. Primrose and Dockstader's Minstrels 13. The Belle of New York 16. A Trip to Coontown 18. Andrew Mack 20. E. H. Sothern and Virginia Harned 24. M'liss 26. William H. Crane 27.——ITEMS: The Schenectady Choral Society drew an appreciative audience that filled the house 9. The concert was directed by Professor F. P. Denison, of Albany. Lucille Jocelyn and Ben Franklin assisted the society in a pleasing manner.—The principals and teachers of local schools saw Robert McWade in Rip Van Winkle 10, upon the invitation of Manager Benedict.—A beautiful jewel emblem has been presented by Schenectady Elks to City Attorney Daniel Naylon, Jr., their retiring exalted ruler.—The Union College Musical Association will start upon its Spring tour 24, visiting Catskill, Poughkeepsie, Fishkill, Newburgh, and New York, where they will be heard in Carnegie Lyceum.—J. Clayton Randall, Edward Peer, and David Lambert, amateurs well-known in the vicinity, assisted in the Kirmess at Amsterdam 10.—Gladys Wallace, of Chicago, was a guest at a wedding here 9.

ELMIRA.—LYCEUM THEATRE (M. Reis, manager): A Social Session 9; fair house and co. Andrew Mack 13. When We Were Twenty-one 17. Mary Mannering 26. Viola Allen May 10.——ITEMS: Clement Bainbridge has been at his former home in this city. He will continue Lost River next season and contemplates putting out another play.—Charles Marvin, of the Pine Cliff Club, has been elected E. R. of the Elks.—Leopold Godowsky, the pianist, comes to Elmira College 11; the affair is under the management of Lawrence J. Anhalt.—The Elmira Bill Posting Association, an adjunct of the Lyceum, has been fitted with new wagons and other facilities for bettering that service.—The McKnight Choir has announced The Mikado for its annual operatic offering at the Lyceum May 15-17.—E. L. Johnson, formerly manager of the Globe Theatre, is ahead of The Volunteer Organist.—Troy, Pa., amateurs produced The Black Flag 11-13.—W. Charles Smith, business-manager of the Lyceum, who was recently elected Mayor of Bohemia, assumed that office 8. He was the recipient of floral tokens from Lyceum attaches and other friends.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): Betsy Ross 6. Waite's Comedy co. opened a week's engagement 8 in Just Before Dawn to S. R. O., following with Queena, the Actress, The Fatal Card, In Sunny Tennessee, and The Convict's Wife to continued heavy business; good co. and specialties. The Belle of New York 17. Rev. T. De Witt Talmage 19. Williams College Dramatic Club 20. Alma Chester co. 22-27.——ITEM: Manager Waite, who is a resident of this place, entertained the inmates of the Old Men's Home at the matinee 9, and the children of the Home for the Friendless 10.

TROY.—GRISWOLD OPERA HOUSE (S. M. Hickey, manager; H. R. Hayden, resident manager): Hearts of the Blue Ridge 8-10; co and business good. The Burgomaster 11; fine audience; good performance. Primrose and Dockstader's Minstrels 12. The Belle of New York 13. Robert McWade in Rip Van Winkle 15, 16.——RAND'S OPERA HOUSE (William H. Halligan, manager): For Fair Virginia 8; fine house; good performance. Shore Acres 11 pleased good audience. Wills Brothers 15-17. Morrison's Comedy co. 22-24. Huntley-Jackson co. 29-May 4.——MUSIC HALL: Sousa's Band 8, capacity; one number on the programme was Tout a la Danse, by F. A. Tolhurst, of this city, and it received a hearty encore.

ALBANY.—EMPIRE THEATRE (Sam S. Shubert, manager; J. W. Henocksburg, resident manager): Robert McWade in Rip Van Winkle 6 deserved larger houses. Primrose and Dockstader's Minstrels 11. The Burgomaster (return) 12. Shore Acres 13. The Belle of New York 15. Carl Carlson 16.——HARMANUS BLEECKER HALL (H. R. Jacobs, manager): Chester De Vonde opened two weeks' engagement in Ten-Ton Door 8; S. R. O.; performance was clever; specialties good. The bill will be changed 11 to To the Rescue, The Christian of Hawk's Roost, and Dr. Jekyll and Mr. Hyde to follow.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, manager): American Grand Opera co. in Faust 8 pleased fair business. Elroy Stock co. 9-13 opened to S. R. O.; good co. Plays: A Tramp's Daughter, She Stoops to Conquer, Hans Hanson, The Way of the World, Over the Hills to the Poorhouse, Siege of Pekin, and Ten Nights in a Bar Room; specialties by Chris Moran, Arthur Walker, David De Wolf, Bertha Silsby, and Leslie Palmer. Rip Van Winkle 19.——OPERA HOUSE (F. E. Pruyn, manager): Klark-Scoville co. 15-20.

SARATOGA.—THEATRE (Sherlock Sisters, managers): Klark Scoville co. opened week's engagement 8 with A German Friend; large audience. Plays first half of week: Across the Trail, A Country Kid, and The Silent Partner. Excellent business; good co. Robert McWade in Rip Van Winkle 18. M'liss 25. King Washington 27. The Royal Box May 2. William H. Crane 4.——BROADWAY THEATRE (George L. Corliss, manager): Dark.——ITEM: Nep Scoville, of Klark and Scoville, says he will play A Country Kid in one-night stands next season with special co.

ROCHESTER.—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager): Man's Enemy attracted large and pleased audiences 8-10. The Tide of Life 11-13; big houses; audiences pleased. A Poor Relation 15-17. M'liss 18-20.——LYCEUM THEATRE (A. E. Wolff, manager): The Burgomaster 8.——ITEM: Morey Lindner, of Man's Enemy co., was greeted enthusiastically by his friends in this city 8. He was presented with a gold mounted cane as a token of esteem.

SYRACUSE.—WIETING OPERA HOUSE (M. Reis, lessee; J. L. Kerr, manager): Amherst College Dramatic Association in Dandy Dick to fair house 6. The Burgomaster drew well and pleased 10. Primrose and Dockstader's Minstrels 16.——BASTABLE THEATRE (S. S. Shubert, manager): Hello, Bill was well done and drew good houses 4-6. The Tide of Life amused topheavy houses 8-10. Man's Enemy 11-13. M'liss 15-17. A Poor Relation 18-20.

HORNELLSVILLE.—SHATTUCK OPERA HOUSE (M. Reis, lessee; G. W. Herbert, manager): Howe's Moving Pictures 8 attracted good audience. Ready for the Road (local) benefit of the stage hands drew to capacity 9; performance clever.——ITEM: Manager Herbert is seriously ill, and has been removed from his hotel to St. James' Hospital, where he is receiving every attention. His many friends hope for his speedy recovery.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, manager): The Cook-Church co. in An Actor's Romance, A Soldier of the Empire, The Midnight Alarm, The Ruling Passion, Land of the Midnight Sun, An Innocent Sinner, and The Police Patrol pleased large houses 1-6. The Bennett-Moulton co. began a week's engagement 8 to crowded house; excellent performance. When We Were Twenty-one 10. Two Merry Tramps 16.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, manager): The Belle of New York 10; large house pleased. American Grand Opera co. 12. Bennett-Moulton co. 15-20 in The Little Pauper, Wicked London, Darkest Russia, The Wide, Wide World, The Captain's Mate, The Pride of Kerry, The Pay Train, All for Gold, Flashlights of New York, and The Mother.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, manager): Cook-Church co. opened week's engagement 8; crowded house in The White Squadron; plays balance of week: An Actor's Romance, The Midnight Alarm, Land of the Midnight Sun, Police Patrol, The Ruling Passion, An Innocent Sinner, and A Soldier of the Empire. Alma Chester co. 15-20. Eureka Serenaders 25. Hamlet 26.

OSWEGO.—RICHARDSON THEATRE (Joseph A. Wallace, manager): Bennett-Moulton co. opened for a week in Darkest Russia 8; fine house; pleasing performance. Andrew Mack 15. A Bunch of Keys 16. Frank Daniels 20. Himmelein's Ideals 22-27.——ITEM: The U. S. Marine Band plays here 23 at the State Armory.

CATSKILL.—NELIDA THEATRE (Kortz and Lampman, managers): Professor Livingston Barbour 10 in reading of Nicholas Nickleby; large and enthusiastic audience. Dorothy Lewis and a capable co. in Hearts of the Blue Ridge 11; good house. Specialties of Bertram Yost and the Blue Ridge Quartette deserve special mention. The Eleventh Hour 27.

FISHKILL.—ACADEMY OF MUSIC (George Pentie, manager): Volunteer Organist 4; good performance and house. Benefit for Highland Hospital (local) 10; fine entertainment; large house. Hearts of the Blue Ridge 13. Female Minstrels (local) 22. Eureka Minstrels of Newburgh (benefit of Beacon Engine co.) 23.

ROME.—WASHINGTON STREET OPERA HOUSE (M. D. Chase, manager): Himmelein's Comedy co. 15-22 in The Lost Paradise, Northern Lights, The Pulse of Chinatown, In the Heart of the Storm, Miss Blythe of Duluth, Eagle's Nest, Ten Nights in a Bar Room, and The Golden Nugget.

CORNING.—OPERA HOUSE (H. J. Sternberg, manager): Hello, Bill 8; fair house and performance. Howe's Moving Pictures (return) to capacity 9. Andrew Mack 12. When We Were Twenty-one 16. A Bunch of Keys 18. Frank Daniels 19. The Royal Box 23.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lunberg, manager): A Poor Relation 4; splendid performance; fair business. A Ride for Life 10; fair house; play good. The Missouri Girl 11. Stetson's U. T. C. 13. The Royal Box 16. Reilly and Wood's co. 17.

CANANDAIGUA.—GRAND OPERA HOUSE (S. C. McKechnie, manager): Bennett-Moulton co. 1-6 in Darkest Russia, The Pay Train, Wicked London, Mugg's Landing, The Captain's Mate, and All for Gold; crowded houses; co. excellent. For Fair Virginia 15. Stetson's U. T. C. 19. The Royal Box 19.

ONEIDA.—MUNROE OPERA HOUSE (Smith and Preston, managers): Mr. and Mrs. Russ Whytal in For Fair Virginia 10; small business; fine performance. Sunshine on the Hilderberge (local) 11, 12, changed to 16, 17. A Bunch of Keys 15. Klark-Scoville co. 22-27. The Eleventh Hour May 4.

PORT JERVIS.—GRAND OPERA HOUSE (William A. Kadel, manager): Irving-French co. 1-3 opened to good business; co. weak and failed to draw for balance of engagement. Plays: A Runaway Wife, A Jolly Affair, and O'Moore's Courtship. A Confederate Spy (local) 9. A Trip to Coontown 11.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, manager): The Missouri Girl 3; light business; good performance. For Fair Virginia 12. Reilly and Wood's Vaudeville co. 16. Two Merry Tramps 19. The Royal Box 20. When We Were Twenty-one 23. Human Spiders 25. Arizona 30.

FULTON.—STEPHENS' OPERA HOUSE (Wallace and Gilmore, managers): Merry Milkmaids (local) 5, 6; fair amateur performances and houses. Minstrels (local), benefit local band, 9; excellent performance; S. R. O.; to be repeated 11. American Opera co. 13.

PENN YAN.—YATES LYCEUM (H. E. Bell, manager): Little's World of Players opened week's engagement in A Parisian Princess 8; good business; fair co.

WHITEHALL.—MUSIC HALL (Henry C. Jillson, manager): Thorpe, magician, 16.——STATE ARMORY: Co. I., Second Regiment, N. G. S. N. Y., minstrel entertainment 9; big success; receipts $240.

DUNKIRK.—NELSON'S OPERA HOUSE (R. C. Lawrence, manager): The Missouri Girl 12. Alvin Joslin 15. Arizona 20. The Span of Life 26. Old Arkansaw May 2.

COHOES.—NEW OPERA HOUSE (E. C. Game, manager): Reed's Moving Pictures 9; small business. The Belle of New York 11; S. R. O.; pleased audience. May Fiske co. 15-20. M'liss 27.

MATTEAWAN.—OPERA HOUSE (Daisy Dibble, manager): Irving-French co. 4-6; fair performances and business. Down On the Farm 10; fair performance; good house.

MEDINA.—OPERA HOUSE (Cooper and Hood, managers): For Fair Virginia 18. Prince Rosebud (local) 19, 20. Old Arkansaw 29. Pan-American Minstrels (local) May 2. Tennessee's Pardner 13.

LOWVILLE.—TOWN HALL (George Sherwood, chairman): Leonard's Minstrels 9 pleased S. R. O. house. A Bunch of Keys 11. When We Were Twenty-one 29.

ONEONTA.—NEW THEATRE (F. W. Lloyd, manager): Shore Acres pleased a crowded house 8. Robert McWade in Rip Van Winkle 9; small house; good performance.

OLEAN.—OPERA HOUSE (J. H. Havens, manager): Burrill Comedy co. 1-6 in Floriee, A Great Wrong Righted, Sapho, True as Steel, Saved from the Sea, and The Two Orphans. The Christian 29.

WAVERLY.—OPERA HOUSE (J. K. Murdock, manager): Two Merry Tramps 13. A Bunch of Keys 19. Stetson's U. T. C. 24. La Porte Comedy co. 29-May 4.

PLATTSBURGH.—THEATRE (M. H. Farrell, manager): A Bunch of Keys 8; fair performance; good house. A Poor Relation 11. The Prisoner of Zenda 17.

PERRY.—AUDITORIUM (H. A. Cole, manager): Howe's Moving Pictures 5; S. R. O.; satisfactory exhibition. Alvin Joslin 9; fair house; performance good. A Bunch of Keys 23.

LOCKPORT.—HODGE OPERA HOUSE (Charles G. Stevens, manager): Alvin Joslin 11. Stetson's U. T. C. 12. The Royal Box 18.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Chattanooga March 30; performance excellent; full house. A Bunch of Keys 9.

HERKIMER.—GRAND OPERA HOUSE (Ben Schermer, manager): Hogan's Alley 17. When We Were Twenty-one 19.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, manager): The Belle of New York pleased large audience 9. Superba 15, 16.

LYONS.—MEMORIAL THEATRE (Burt C. Ohmann, manager): For Fair Virginia 16. The Royal Box 18. Two Jolly Tramps 22.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): Hello, Bill 9; co. good; fair house. La Porte Comedy co. 15-22.

SALAMANCA.—OPERA HOUSE (J. D. Melenbacher, manager): A Social Session 10; large house; performance excellent. Whose Baby Are You 18.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, manager): Shore Acres 9; large house; excellent performance. Old Arkansaw 13. The Tide of Life 19.

JAMESTOWN.—SAMUELS' OPERA HOUSE (M. Reis, lessee; E. J. Goodwin, resident manager): Carner Stock co. 15-20.

ITHACA.—LYCEUM (M. M. Gutstadt, manager): The Tide of Life 17.

HUDSON.—OPERA HOUSE: White Rats 8 canceled. Little Egypt 15. A Trip to Coontown 17.

FREDONIA.—GRAND OPERA HOUSE (L. N. Starr, manager): Gus Cohen Comedy co. 27-29.

CANASTOTA.—BRUCE OPERA HOUSE (E. J. Preston, manager): For Fair Virginia 11.

WARSAW.—IRVING OPERA HOUSE (E. E. Baker, manager): Stetson's U. T. C. 16.

NORTH CAROLINA.

GREENSBORO.—ACADEMY OF MUSIC (McAdoo Brothers, managers): Barlow and Wilson's Minstrels 9; fair house and performance. Rhoda Royal Shows 17.

NEW BERN.—MASONIC OPERA HOUSE (J. C. Green, manager): Carpenter's Quo Vadis 9; good performance; large audience. Old Maids' Convention (local) 16. David the Shepherd Boy (local) 23.

WILMINGTON.—OPERA HOUSE (S. A. Schloss, manager): Carpenter's Quo Vadis 8; large business; fair co.

ASHEVILLE.—GRAND OPERA HOUSE (J. D. Plummer, manager): Dark.——ITEM: Manager Plummer has been ill for two weeks.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. H. Griffin, manager): Quo Vadis 11.

TARBORO.—OPERA HOUSE (J. A. Weddell, manager): 'Tis He 15.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream to poor business 4; presentation and stage settings excellent. Field's Minstrels 11. Morrison's Faust 23. Madame Modjeska 25. The Village Parson 29.

FARGO.—OPERA HOUSE (C. P. Walker, manager): Louis James and Kathryn Kidder in A Midsummer Night's Dream 1; good business; beautiful scenic effects; excellent performance. Field's Minstrels 8. Baernstein, basso, 16. Morrison's Faust 18. Madame Modjeska 22. The Village Parson May 1.

JAMESTOWN.—OPERA HOUSE (H. P. Smart, manager): Dark.

GRAFTON.—GRAND OPERA HOUSE (W. W. Robertson, manager): Dark.

OHIO.

DAYTON.—VICTORIA THEATRE (Lee M. Boda, general manager; G. C. Miller, business manager): Henry Miller in Richard Savage to fair business 4; capable co. gave star good support, but the play was far from satisfactory.——PARK THEATRE (Harry E. Feicht, manager): Agnes Burroughs in East Lynne to good business 4-6; the play and co. fair. Manager Harry E. Feicht gave his eighteenth lecture on "Oberammergau" to crowded house 7; he has added new views and interesting incidents that have improved his talk. A Homespun Heart 8-10; S. R. O.; beautiful story interpreted by fair co.——ITEM: The Dayton Musical Festival Association (local) gives a series of four concerts for the benefit of local hospitals 9-12. The advance sale indicates a financial success.

J. W. WEIDNER.

TOLEDO.—VALENTINE THEATRE (L. M. Boda, manager; Otto Klives, business manager): Josef Hofman in a piano recital was heard by fair house 8. Victor Herbert's Orchestra 25.——LYCEUM THEATRE (Frank Burt, manager): Killarney and the Rhine to fair houses 4-6. Archie Boyd in The Village Postmaster, supported by an exceptionally good co., pleased fine houses 7-10. There are seldom such meritorious attractions at the Lyceum.——BURT'S THEATRE (Frank Burt, manager): Stetson's U. T. C. packed the house at every performance 4-6. The Silver King, with Carl A. Haswin, to fair houses 7-10. Haswin was supported by a good co., the familiar drama has seldom been better presented.

C. M. EDSON.

URBANA.—MARKET SQUARE THEATRE (Frank McAdams, manager): Star Specialty co. 4; small house; best features of programme were the illustrated songs of Anna Na-Gor, the dancing of Meyers and Satelle, singing Lentine Vegaras, and Gladys Wilcox. A Trip to Paris 11, 12. Roanoke 18. The Missouri Girl 19. A Wise Woman 29.——ITEMS: Gladys Wilcox carries with her a gold watch, presented her by the inmates of the Ohio Penitentiary.—J. W. Ames and Violet Ray, late of the Black Diamond Express, were recently in town.—Clifford and Huth spent a short time with their family here 8 en route to Philadelphia.

WILLIAM H. McGOWN.

SPRINGFIELD.—GRAND OPERA HOUSE (E. B. Foltz, manager): The Village Postmaster 11. Ward and Vokes 13. Denman Thompson 18.——BLACK'S OPERA HOUSE (Charles P. Brunner, manager): Whitney and Knowles' Quo Vadis delighted good house 4. Joseph Callahan, Lauren Rees, Wilfred Lucas, Carlina Rohr, and Alice Chandler deserve mention. Bohemian Burlesquers 5; fair performance; good business. Fair audiences were satisfied with Barlow's Minstrels 6. Hearts of Oak 19, 20. Local Minstrels 9, 10; fair performances; good patronage.

BELLAIRE.—COLUMBIA THEATRE (Edward L. Moore, manager): Frank Keenan in A Poor Relation March 29 pleased good audience. Pusey and St. John in A Run on the Bank 2; S. R. O. St. John and the De Arville Sisters made a hit, supported by able co. A Breezy Time 8; poor house and co. Human Hearts (return) 13. Whitney and Knowles' Quo Vadis 16.——ITEM: Strickline's Dog Show, which has been in its Winter quarters here, is getting in shape for the coming season.

YOUNGSTOWN.—OPERA HOUSE (Eugene Rook, manager): Black Patti's Troubadours (return) 10; fair houses; performances pleased. Mack Allen and Black Patti made hits. The Span of Life 13 (return). Francis Wilson 15.——ITEMS: Margaret Edwards, manager Rook's assistant, will hold a benefit in the near future, and the Dairy Farm may be the attraction.—Mrs. Harrison J. Wolfe is here the guest of her husband's parents.

AKRON.—GRAND OPERA HOUSE (T. K. Albaugh, manager): Gus Cohan 4-6 in The Hoosier Girl, Don't Tell My Wife, A Jolly Good Fellow, and The Green Eyed Monster; co. fair; medium house. Black Patti's Troubadours 8; co. good of its kind; fair house. The Man from Mexico 11. Hearts of Oak 16. Private John Allen 18. A Runaway Girl 20. Hello, Bill 22 (return).

ZANESVILLE.—OPERA HOUSE (W. D. Schultz, manager): Henry Miller in Richard Savage pleased fair house 10. Ward and Vokes 12. Quo Vadis 13. The Village Postmaster 15. Creston Clarke 29.——ITEM: Herbert Dillea, musical director for Ward and Vokes, was tendered a reception and banquet 12 by fellow members of the Workingmen Club.

MT. VERNON.—WOODWARD THEATRE (Forbing and Torrey, managers): Private John Allen 15. Hearts of Oak 16.——ITEMS: Manager Torrey has booked the following cos. for his season of twelve weeks at Lake Hiawatha Park, Mt. Vernon, O.: Tommy Shearer co., Herald Square Opera co. for four weeks each, with a change of bill three times a week.

LOGAN.—REMPLE'S OPERA HOUSE (Frederick A. Koppe, manager): James Hedley, lecture, "Sunny Side of Life;" large and appreciative audience 6. Field's Minstrels 8; S. R. O.; fine performance.——ITEM: Dan Quinlin, of Field's Minstrels, was entertained by Elks after the performance 8. The house orchestra will give a musicale May 9.

UPPER SANDUSKY.—McCONNELL'S NEW AUDITORIUM (Doctor R. N. McConnell, proprietor and general manager): Benedict's Quo Vadis March 9; poor performance; fair business. Kinzie Comedy co. 25-29 in Uncle Hiram, Monte Cristo, Ten Nights in a Bar Room, and Rip Van Winkle pleasing fair audiences. The Span of Life 11. A Breezy Time 25.

MANSFIELD.—MEMORIAL OPERA HOUSE (E. R. Endly, manager): Francis Wilson in The Monks of Malabar 4; fine performances; large audience; production gorgeously staged. Denman Thompson in The Old Homestead 6 drew crowded house; finished performance. Himmelein's co. 15-22. Two Little Vagrants 26.

SALEM.—GRAND OPERA HOUSE (Charles E. Holton, manager): Chicago Stock co. 8-13. Plays: The Australian, A True Kentuckian, A Royal Family, My Uncle from New York, Because She Loved Him, and The Wyoming Mail; fair business; good performances. The Man from Mexico 16.

FOSTORIA.—ANDE'S OPERA HOUSE (H. C. Campbell, manager): A Hole in the Ground 5; performance good; business fair. Sis Hopkins 9; good business; co. fair. Samson (local) 17. Field's Minstrels 26. The Prisoner of Zenda May 2. Rupert of Hentzau 9.

PORTSMOUTH.—GRAND OPERA HOUSE (W. H. Sutter, manager): Human Hearts 6; fair business and co. A Texas Steer 9 pleased fair house. Whitney and Knowles' Quo Vadis 10. A Home Spun Heart 12. Arizona 20.——ITEM: Lida Dexter, of The Ramblers co., spent a short time in this city this week.

MARIETTA.—AUDITORIUM (L. M. Luchs, manager): Whitney and Knowles' Quo Vadis 11. Tim Murphy in the Carpet Bagger 17.——(M. G. Seipel, manager): The Prisoner of Zenda May 10. Rupert of Hentzau 16.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, manager): The Doctor's Warm Reception March 28; fair house; good performance. Pinafore 3; delightful performance. Ward and Vokes 11. Russell Conwell 18. The Span of Life 19.

BELLEFONTAINE.—GRAND OPERA HOUSE (Smith and Whitehill, managers): Sis Hopkins 11. Barlow Brothers' Minstrels 15. Roanoke 16. The Missouri Girl 19. Minstrels (local) 23.——ITEM: The new drop curtain has been hung and is a beauty.

FINDLAY.—MARVIN OPERA HOUSE (W. C. Marvin, manager): A Hole in the Ground 3; good house and performance. Whose Baby Are You to slim business 8; performance fair. Barlow Brothers' Minstrels 13. Fenberg Stock 15-20.

LIMA.—FAUROT OPERA HOUSE (St. G. Hyde, manager): Stetson's U. T. C. to good business 3. Francis Wilson in The Monks of Malabar to large house 5; co. good. Barlow Brothers' Minstrels 12. Sis Hopkins 13.

MASSILLON.—NEW ARMORY (William R. Lipps, manager): The Man from Mexico 9 pleased good audience. Arizona 16. Elks' Minstrels (local) 24, 25. Kellar 30. A Milk White Flag (usher's benefit) May 8. Sis Hopkins 10.

HILLSBORO.—BELL'S OPERA HOUSE (Frank Ayres, manager): The Sunshine of Paradise Alley played to $395.50 March 16; good co. Quo Vadis pleased fair house 29. Al. G. Field's Minstrels 6; co. better than ever; receipts $375. A Wise Woman 17.

FREMONT.—OPERA HOUSE (Heim and Haynes, managers): Himmelein's Imperial Stock co. opened for week 8 in The Lost Paradise; S. R. O.; co. good. Arizona 15.

NEWARK.—AUDITORIUM (J. B. Rosebraugh, manager): Henry Miller in Richard Savage 9; pleasing performance; large house. Quo Vadis 15. Private John Allen 17.

CANTON.—THE GRAND (M. C. Barber, manager): The Chicago Stock co. closed week's engagement 6; business was fair. Black Patti's Troubadours pleased good house 9. The Man from Mexico 10.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, manager): Rose Melville in Sis Hopkins 10 packed house; pleased audience. A Man from Mexico 13.

SANDUSKY.—NEW NIELSEN OPERA HOUSE (George A. Boeckling, manager): A Hole in the Ground pleased large audience 6. A Ride for Life 9. All on Account of Eliza 15.

MARTIN'S FERRY.—STAR THEATRE (J. F. Blumenberg, manager): A Breezy Time 6; full house; fair co. Private John Allen 10; capacity; excellent performance. Lorraine Hollis 15-17.

MARION.—GRAND OPERA HOUSE (Charles E. Perry, manager): Whose Baby Are You 10. Barlow Brothers' Minstrels 11.

LORAIN.—WAGNER OPERA HOUSE (Charles

(Continued on page 23.)

LETTER LIST.

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Arthur, Frances, Mrs. Frank Ambrose, F. H. Averyll, Ellie Akerstrom, Nita Abbot, Grace Addison, Charlie Adams, Rachel Arthur, Adele Archer, Alma Alton, May Arthur, Veute Atherton, Sadie Atwood, Edith Ashton, D. T. Appell.

Bennett, Rose, Anna Boyd, Lillian Buckingham, Lois Barrington, Henriette Browne, Victory Bateman, Helen Barnett, Hope Booth, Eugenie Blair, Nellie J. Burt, Elizabeth Belknap, Helen Bertram, Marie Burroughs, Johnstone Bennett, Clair Baker, Nellie Beals, Florence Brooks, Isabella Bowman, Dollie Bier, Lulu Barbour, Anne Blancke, J. Bouman, Ruth Berkeley, Maybelle Bonner, Ethel Bancroft, Violet Barney, Lulu Burnham, Helen Bell, Nettie Black, Aileen Bertelle, Mabel Brooks, Ina Breyer, Jean Bernard, Bell Bowman, Lillian Bishop, M. Burleigh, Mrs. F. M. Bated, Marion Ballou, Jenny Barry, Mrs. Thorndyke Boucicault, Mrs. Daniel Barrett, Helene Bailey.

Conlon, Kate, Helen Courtney, Marion B. Craig, Constance Clifton, Nathalie Claire, Maude Courtney, Carlotta Church, Mrs. A. L. Castelle, Helen Carlton, Florence Clemons, G. Caine, Mrs. H. F. Crandall, Anna Caldwell, Bessie Clayton, Eva Chapman, A. Crowely, Mrs. Geo. Crowe, Mrs. Frankie Craig, Mrs. P. E. Cooper, May Cumisky, Mrs. Forrester Carr, Georgie Cameron, Marie Celeste, H. Chandler, Lola Cosgrove, Madge Clark, Lulu Cosgrove, Josepha Crowell, Nettie Carpenter, Corinne Curtis, Adelaide Cumming, Nellie Castle, Addie Cherie, Florence Crosby, Bernice Childs, Mae Corlette, Marie Celeste, Florence Cardella.

Belmont, Margaret, Rosie Dare, Daisy Dwyer, Daisy Dixon, Clara Dickey, Frances Drake, Drew Donaldson, Kittie De Lowe, Mrs. Byron Douglass, Mrs. A. Duval, Lillian M. Donavon, Mary Downs, Kate Dahl, Madge Drew, Maud Reese Davies, Eileen Desmond, Vinnie Danvers, Pickie Delaro, Della De Lonet, Helene Del Carte.

Earle, Vashti, Bertha Earle, Gracie Emmett, Grace Elmer, Bertha B. Elton, Valerie C. Elsess, Celia Ellis, Henrietta Echlin, Effie Ellsler.

Fontainbleau, Ella, Alice Foster, Dorothy Fairfax, Pauline Fielding, Sallie K. C. Fisher, Effie Fox, J. Parish, Marie Franklin, Forrest Flood, May Falls, Harriett Ford, Pearl Frank, Estelle Franklin, Beth Franklyn, Nellie Floredo, Helen Ford, Maud Fauvette, Della Fox, Fannie Ferris, Minnie Flynn.

Gerard, Frances, Grace Griswold, Lulu Glaser, Lilyon Grant, Frances Gaunt, Marion Giroux, Sophy Garth, Lettie Gilson, Maud A. Gilbert, M. B. Gray, Kitty Gilmore, Bettina Girard, Louise Gunning, Maud Grafton, Mrs. M. C. Gleason, Alice Gilmore, Valeska Golden, Helen Gurney, Lucy Goff, Mabelle Gilman, Emily Gardner, B. Grace Gordon, Kathrin Gray.

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Illingham, Margaret, Flo Irwin.

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Keeney, Mrs. C. C., M. Kenlty, Viola Kellogg, Willette Kershaw, Ethel Kirwan, Kara Kerwyn, Lillian Knowles, Helen Kirby, Nellie King, Edith Kingsley.

Lowery, Jeannette, Mira Lawrence, Bonnie Leone, Ida Lewis, Laura Lancton, Georgie Lingard, Sebn Leslie, Norma La Tour, Mrs. L. Leach, Mrs. Will Lister, Phyllis La Forde, Ethel Lyman, Georgia La Verr, Carrie Lee, Mrs. Jos. Le Brandt, Gilbertie Lenrock, Clara Lane, Grace Mae Lamkin, Mrs. Francis Labadie, Henrietta Lourimer, Madeline Lack, Annie Lockhart, Ada La Rose, L. Lorraine, Marguerite C. Labadie, Francis Lincoln, Amelie Losee, Mrs. Robt. Lett, Catherine Letter, Edna Lyall, Gladys Lee, Maud Lepage, Lena Lorraine, Anna Lichter, Florence Leslie, Lottie Linthecum.

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Nelson, Helen, Jennie Noll, Madge Norton, Mrs. E. L. Newhall.

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Redmond, Helen, Kath Rober, Blanch Ring, E. Rock, Marjory Relved, Laura Rowe, Ada Russell, Anna V. Elsher, Pink Russell, Franceska Redding, Plymouth Rea, Bobee Russell, Helen Russell, Adele Ritchie.

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Thorne, Belle, Helen Troch, Mlle. Tetinia, Charlotte Tarrant, Maud Thomas, Emma Thompson, Mayme A. Taylor, J. Towler, Florence Turner, Kate Ten Eyck, Marcia Treadwell, Millie Tait, Daisy Temple, Lillie Thomas, Cora Tanner.

Vokes, May, Blanche Von Ahlen, Clarice Vallette, C. Vance, Hattie Vera, Marie Van Tassell, Jessie Villars, Sadie Vedder, Mrs. Felix A. Vincent.

Ware, Sadie, Viola Winters, Mrs. Irving Williams, Miss Willard, Blanche Walsh, Estelle Wiener, Sophie Williams, Helen Walton, Grace Wilson, Estell Wardell, Ruth White, Lillian Wickes, Mrs. Nell Warner, Orisku Worden, Grace Wallace, Dot Welsh, Emma Wills, Ella Wilson, Annie Watkins, Emily Wakeman, Annie Woodward, Marie Wainwright, Blanche Weaver, Amy Wade, Mrs. William Walker, Olive White, M. Wentworth, Vera Woods, Helen Ware, Susie Willis, Belle Williams, Vida Whitmore, Adelaide Warren, Ada M. Wild, Matilde Wetling.

MEN.

Alexander, Geo., F. S. Arnette, Harry C. Andrews, Ray Aldrich, Archie Allen, Herbert Alltid, Carl Ahrendt, Meier Ambark, F. R. Allen, Chas. Austin, Fred J. Adams, Cortland V. Auburn, M. L. Alsop, Geo. H. Allen, D. V. Arthur, C. A. Arthur.

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DATES AHEAD.

(Received too late for classification.)

BISHOP CHESTER (John W. Sedrow, mgr.): Medina, O., April 25-27, Akron 29-May 1.

BROOKS' MARINE BAND: New Orleans, La., April 28-June 23.

FRANKLIN STOCK (A. A. Jack, mgr.): Oxford, Mich., April 15-18, Rochester 17-18, Romeo 19-20.

GRIFFITH, O. B., HYPNOTIST (O. B. Bates, mgr.): Butte, Mont., April 14-20, Anaconda 21-27.

GRANDE, MABEL (W. F. Webb, mgr.): Pittsfield, Me., April 15-17, Dexter 18-20.

MCCARTHY'S MISHAPS (Barney Ferguson): La Salle, Ill., April 16, Princeton 17, Joliet 18.

NYE AND CONNOR: Omro, Wis., April 15-20, Shawano 22-27, Stevens Point 29-May 4.

THE ASTUCEAM TRIO AND JOHNSON SWISS BELL CONCERT: Winchester, Tenn., April 16, Tullahoma 17, Murfreesboro 18, Nashville 19, Gallatin 20, Franklin, Ky., 22, Bowling Green 23, Russellville 24.

THE GIRL FROM PORTO RICO (Tommy Shearer, mgr.): New Haven, Conn., April 15-17, Stamford 18, Bethlehem, Pa., 19, Allentown 20, Scranton 22-27.

THE MAN FROM MEXICO (Walter E. Perkins): Salem, O., April 16, Zanesville 17, Circleville 18, Portsmouth 19, Chillicothe 20, Hamilton 22, Middletown 23, Bellefontaine 25, Mt. Vernon 26, Lima 27.

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THE FOREIGN STAGE.

LONDON.

[illegible] and a Melodrama—The Death of D'Oyly Carte's Death.

(Special Correspondence of The Mirror.)

LONDON, April 6.

The general gloom of Holy Week in theatrical and music-hall London has, of course, been much intensified by the deaths of D'Oyly Carte, the Savoy opera manager and of Dr. John Stainer, the celebrated oratorio composer. Far apart from the work each had done, each was, as years are

J. L. GRAYDON.

to be counted, yet comparatively in the prime of life, Carte being fifty-seven and Stainer sixty-one.

As you know, from previous letters of mine, poor Carte's death was not wholly unexpected, for he had long suffered from an affection of the heart. These attacks had of late become much complicated. Although now and again he revived, so to speak, and attended to business, it was evident of late that the end was only a matter of a few weeks, if not of days and hours. Carte's death, following so soon after that of Sir Arthur Sullivan, is, of course, a severe blow to light opera, especially as Gilbert, who is now within five years of his three-score years and ten, is still so ill as to need the help of more lenient climes abroad. If, however, a Sullivan could be found, and anon a Gilbert, poor Carte's place could more easily be filled. Many writers of his obituary notices seem to opine that his place will be difficult to fill. They seem ignorant of the fact that for years past, long before D'Oyly Carte was first struck down, all Savoy matters have been really run by Mrs. Carte, Carte's second wife, who was formerly Helen Lenoir. This wonderfully shrewd but always just lady was at first a chorister in the Gilbert-Sullivan operas in the pre-Savoy Opera Comique time. She soon, however, asked for office work instead, and once she adopted this she displayed such acumen and business aptitude that ere long not only Carte but Sullivan and even the hard headed Gilbert bowed down before her. It was really she who so strenuously fought certain "pirates" who bobbed up serenly around even in your great nation. Indeed at the moment of writing I know of no one in the theatrical and musical profession so well qualified to give an opinion on dramatic and musical copyright. Poor D'Oyly Carte was of a cheerful, albeit somewhat secluded nature, so much so that his previous Savoy producer, the late Charles Harris, used to describe him to me as "always being up a blooming pipe, where you had to whistle for him." That Carte had his head screwed on the right way was shown early in his association with Gilbert and Sullivan, when he quickly secured a lease of the Opera Comique, and was thus able to make his own terms, both as regards that house and the subsequent Savoy. There was a memorial service for Carte at the Savoy Chapel to-day. To further increase the depression of the week we were treated by the Stage Society to a translation of one of the plays of the never overwhelmingly lively Hauptmann. It was called Lonely Lives, and its chief characters were a young husband and wife. The husband, an athletic visionary of the most dreamy type, was not happy, chiefly because his wife seemed rather to lean to Christianity, the very mention of which made the poor husband to squirm with horror and loathing, poor chap. He bucked up a bit when the apparently inevitable "Other Woman" came along, and not only took possession of the husband but also of his home. This was rather rough upon the poor patient, pious wife, and—but faugh! Why waste words on such dreary drivel and needlessly offensive drivel at that?

The only other principal production of the week, if not much more moral, was certainly much more merry—although it must be confessed unconsciously so. It was a lurid melodrama entitled The Women of London. Its author was announced as Harold Whyte. To start with the title was somewhat libellous as regards London's ladies, for every woman in the play was more or less "shady," and was found in sundry "shady" places, concerning which much needless, as well as rather unwholesome "realism" was worked. The chief situations, however, showed that the principal villain, having abducted from outside the Alhambra Leicester Square the now married and about to be wealthy heroine whom he had previously betrayed and deserted, lured her to the "Hawk's Nest," where he drugged her and hid her for the nonce in his just deceased housemaid's coffin, which was a casket more than gorgeous enough for an American multi-millionaire. The heroine's husband, however, dashed forth and dragged his wife from the coffin, and the villain was then shot, seemingly fatally, by one of his paramours, who was really the hero's mother. But that villain turned up alive in the next act and caused both the heroine and hero to be lured to a bagnio, where he had them arrested as runners of the place. They presently escaped, however, but that villain not to be foiled, now with another villain to help him, inveigled that heroine down down, into the Chamber of Death. This chamber contained an Edgar Allen Poe-like descending room, studded with terrible gleaming sword blades to hack the heroine into a thousand fragments while she waited. Again she escaped, however, and the second villain got thus hacked instead. But villain No. 1, not to be daunted, had her promptly arrested for having caused the second villain's horrible disintegration. Again she escaped, however, whereupon he had her kidnapped again and brought to the Hawk's Nest, taking care in the meantime to burn down the Registry office and to roast the Registrar therein in order to secure her marriage certificate, which he then tore up fondly thinking (good easy villain) that he thus annulled her marriage. Then he proceeded to empty revolvers into her husband and father, but after this and after he had strangled another assistant villain to death, he was himself stabbed to the heart and really killed this time by the aforesaid paramour, the hero's now raving mother, who promptly fled into the night and was seen no more. Whereupon the Crown Theatre, Peckham, audiences gleefully came away.

There was another new play during the week—namely, Mostly Fools, by one Barton White. It was played at the Grand, Fulham, and its title was, of course, suggested by Carlyle's famous, but somewhat foolish aphorism, "The population of the British Isles is so many millions—mostly fools." Some of our critics seeing the chance of a joke as to the play being "Mostly Foolish," went for it baldheaded. But it certainly possessed a good deal of merit, although served up in too inchoate a mass to be of any use dramatically at present.

Pending a fuller account of the Kendals' new play, The Secret Orchard, written for them by the now fashionable fictionist and famous fencer, Egerton Castle, I have to tell you that its plot is not only sad, but also a bit startling for the Kendals to present. In it Mrs. Kendal plays a pure-hearted and noble-minded Duchess, with an impure-hearted and ignoble-minded husband. The Duchess, however, believes that the Duke is a chivalrous and faithful mate, whereas he is, as a matter of fact, one of the biggest blackguards that ever appeared even on the stage. It is also shown that he has "carried on" dreadfully during his frequent absences from his wife, absences which she believes to be solely due to diplomatic and other business reasons. When the play commences it is shown that this precious aristocrat has lately made a conquest of a very young girl, in whose eyes, whenever he has had secret assignations with her in the Secret Orchard, he has seen a picture of the devil.

It is soon shown that hardly has the Duke returned to his angelic wife's home than he finds that she, ever forward in works of piety and charity, has arranged to adopt with a view to saving from a life of shame a daughter of a certain once notorious woman who, thanks to the Duchess' exertions, has died penitent. It is also speedily shown that this adopted daughter is none other than the impulsive and wicked girl in whose eyes the Duke has seen the aforesaid diabolical pictures.

You can of course guess that considerable storm and stress beset the dastardly Duke, especially as this girl, who has inherited all her dead mother's baseness, still pursues with exceeding amorousness her scoundrelly seducer. And the fat is indeed in the fire, for this girl, Joy, named Joy, driven to desperation and wishing to avoid an earnest lover, who believes her to be an honest girl, avows her passion for the Duke before the Duchess and others of her inclining. To sum up, the Duke presently goes out to fight a duel with this wretched girl's unsuspecting lover, who on learning the truth has bashed him across the face. In this duel, however, the Duke, apparently seeing no other way out of the difficulty, fires his own pistol harmlessly into the air, willingly receiving his opponent's bullet into his own bad breast. "This is murder!" cries the Duke's second. "No," responds the Duke, "it is justice!" and then he is carried home to his now distracted Duchess, who, after a very poignant scene, forgives him his manifold sins against her and others as he dies. And there you have The Secret Orchard, which, whatever its faults (and it has many), is often powerful and at times most searchingly pathetic. The character of the Duchess is splendidly acted by Mrs. Kendal, who has the love and sympathy of the audience from first to last. She is splendidly aided by Grace Lane, a young actress who as the wicked Joy shows quite a revelation of histrionic force. Mr. Kendal is effective as the Duke, and the rest of the cast give proof of careful selection.

Excitement is beginning to be lively regarding the rival "Royal Necklace" plays I mentioned last week—namely, Mrs. Langtry's, due at the Imperial April 18, and Janette Steer's, promised at the Garrick two days later. There seems likely to be trouble also concerning these lovely ladies and their respective authors. Your Robert Taber has just been engaged for the Langtry version at a salary, it is said, of £70 a week.

There has been a good deal of fuss, paragraphic and otherwise, this week concerning a reported offer of Millionaire Carnegie to subsidize a high-class theatre. Subsequently, however, the good Carnegie stated that the affair was yet *in nubibus*, as it were.

At the moment of writing it still seems undecided as to whether the Shaftesbury will really reopen with The Fortune Teller next Tuesday or some days later. Your sweet singing Alice Nielsen has been suffering this week from throat trouble. On calling upon her at the Savoy Hotel however, a day or two ago, I found her improving. She asks me to send her kindest remembrances to all MIRROR readers. So does the merry Marie George, who has, she assures me, not yet settled her plans for the future.

Martin Harvey has been this week worried by the inspectors of factories, because he, while employing certain real makers of cigarettes in The Cigarette Maker's Romance at the Court, did not supply them with proper "factory accommodation within the meaning of the act."

Sir Henry Irving, whom I found up to his eyes this week, preparing his going-to-be-wonderful production of Coriolanus, asks me to present his kind regards to his multitudinous generous friends in America, and to say that he intends to bring along the production to submit to them in October next. Also that he is joyfully looking forward to revisiting you all. Apparently he will not require until next year Fergus Hume's new blank verse play which is tentatively entitled The Vestal.

Herewith is a portrait of J. L. Graydon, proprietor and manager of the Middlesex Music Hall, who of late has been ill and confined to his room, but who is expected to be out and about again soon.

We are likely to be busy during the Easter holidays. For example, there are four important new productions—namely, Weedon Grossmith's new comedy, The Right of the Party, at the Metropole. F. A. Scudamore's new melodrama, A Bad Character, at the Grand, Fulham. The Lion Hunters (adapted from Le Monde où l'on S'ennuie), at Terry's, and The Wilderness, by H. V. Esmond, at the St. James'. All this in addition to many changes in the variety theatres, the said changes I note being mostly given by American artists, of whom more anon.

GAWAIN.

PARIS.

Quo Vadis a Poor Play—Rejane's New Comedy—Other Productions.

(Special Correspondence of The Mirror.)

PARIS, April 1.

Quo Vadis as a play is a year-old story to you, so I need not dwell at length upon our first night of it, at the Porte Saint Martin. Emile Moreau, who made the dramatization of Sienkiewicz's novel used here, appears to have worked on the same lines as the various American adapters, but has introduced several more scenes, there being a total of ten in the five acts. One of these, that shows the episode whence comes the title, the apparition of the Saviour to St. Peter, has been generally and properly condemned as sacrilegious. As it is irrelevant to the action there would seem to be no good reason for its use.

M. Moreau begins his play in the gardens of Aulus, with the lovemaking of Lygie and Vinicius, and Lygie's arrest. The next scene is the orgie at Nero's palace, and Lygie's rescue by Ursus; then we have at the house of Petrone (Petronius) Eunice's declaration of her love for her master and Chilo's engagement to discover Lygie; next comes a scene at the villa at Antium and then the burning of Rome; the objectionable "Quo Vadis?" episode; the Christians in prison; the arena, with the combat between Ursus and the bull; and lastly, the deaths of Petrone and Eunice.

The play is swamped by its many scenes and the plot is unfolded in disconnected fashion. Apparently a familiarity with the book is presupposed; persons unfamiliar with the story would probably find it hard to comprehend the play. The pageantry of Quo Vadis is its strong hold, but even this is not what it might be. We have had many productions of greater magnificence. Of the actors, Jean Coquelin, as Chilo, was the most successful, offering an admirable personation of the loathsome Greek. Mlle. Méris was lovable as Eunice, and Mlle. Laparcerie competent as Lygie. The fine character of Petrone was not adequately played by M. Dumeny, who lacked the commanding dignity and perfect polish of the *arbiter elegantiarum*. M. Marquet was an irresolute Vinicius, and Duquesne's Nero was a buffoon. The other roles were fairly well done. On the whole, Quo Vadis has not made much of a hit here. Most of the critics slate it, and some of them patriotically aver that Sienkiewicz pilfered his plot from divers French sources.

Rejane has not a brilliant medium in Fenand Vandérem's La Pente Douce. A spiritless stringing of the timeworn theme of *monsieur, madame, and l'autre*, it strikes no new note. The personages are old acquaintances, and the plot is developed along familiar lines until the ending, when immorality is condoned on the ground of expediency. When Georges Bresson's best friend, Pierre Clarence, comes to visit him, we divine at once that there is to be a love affair between Pierre and Georges' wife, Genévieve. Sure enough, so it transpires. But not immediately. Pierre and Genévieve do not plunge outright into a *liaison*; they slide into it gradually, down the "gentle slope" (la pente douce). When Pierre finds himself in love he decides to escape rather than wrong his friend. So he joins an African exploring expedition that will be fraught with danger, but pretends to his friends that he intends to take merely a trivial diplomatic mission. His real destination is made public through the newspapers, and of course Georges urges him to stay. But Pierre's intentions are good, and he bies him to Paris to make ready for the expedition. To Paris Genévieve, grief-stricken at his departure, goes also, and of course they meet and realize that they are at the bottom of the "gentle slope"—that the inevitable must happen. Georges continues unsuspicious, and to cover her infidelity Genévieve assumes an air of flippancy and flirts promiscuously. Instead of serving its intended purpose, this irritates Georges, and he accuses her of having a lover, naming Pierre, though he has no proof that he is the man. Genévieve vehemently denies any guilt. When Pierre, who is still about, the African expedition having been called off, learns of Georges' accusation he is for making a confession. But as he is about to do this, Georges himself tells of his suspicions and asks Pierre's pardon for having entertained them. Then Pierre decides that it is better for him to remain silent, because, forsooth, were he to confess now the shock would prove fatal to Georges. Which shows that Pierre's conscience, however it may trouble him at times, is soothed very easily. Presumably, though M. Vandérem doesn't tell us so, Genévieve will remain Pierre's mistress until he or she finds a new companion in a glide down the "gentle slope."

Immoral amatory tommyrot just about describes La Pente Douce, and there are four acts of it, all actionless and talky. Rejane gave a deft characterization of Genévieve, for whom one has little sympathy; Dubosc was competent as Pierre, and Maury made Georges, who is a good deal of a fool, acceptable. But La Pente Douce is not a success, more's the pity, for Rejane needs a new play. Its successor, La Course du Flambeau, by Paul Hervieu, is already in rehearsal.

When Victor Maurel was in opera every one said he was that rarily of rarities, a singer who could act. Now he has appeared as a dramatic artist, the multitude, critics and private citizens avow that he is not for one moment an actor, and belongs solely to the lyric stage. And, strangely enough, both verdicts are correct. Maurel has done some splendid acting in opera—notably his Falstaff—but when he tried a legitimate role, in Le Je Ne Sais Quoi at the Théâtre Des Capucines the other evening, he was, I am sorry to say, like a fish out of water. His performance was amateurish and unfinished, and he was only in his element when he sang a love song in the second act.

Je Ne Sais Quoi, however, scored a success, and is in for a run. François de Croisset and Maurice de Waleffe are the authors of this merry, extravagant satire, that is frankly audacious and undeniably amusing. It hits off the marriages of rich American girls to titled foreigners, and also takes a shot at Parisian manners and morals, and does it all in a sprightly, original way. The Marquis d'Evreux has married the daughter of an American petroleum king. She is a charming girl, and is at no pains to hide her love for her husband. All goes well on their wedding tour through the United States, but when they return to Paris the Marquis finds that his wife lacks the *je ne sais quoi* that characterizes the Parisienne. He is worried because she lets others know that she loves him, and annoyed because the wealth she brought him has made him so prominent that he is hounded by reporters. The Marquise is perfectly willing to be rid of her fortune, and orders their broker to buy all he can of a certain worthless stock. But the purchase sends the stock jumping upward and makes them richer than before. Meantime the Marquis has met his former mistress, the Comtesse d'Arleval, who has all the *je ne sais quoi* that he considers so desirable. She has a husband, a well meaning ass who doesn't love his wife, but lives to be fashionable. The Marquis wants to resume his relations with the Comtesse, and it strikes him the Comte, who has run through his fortune, might be willing to teach the Marquise the Parisian *je ne sais quoi*. The Marquise is willing to be taught, and while her lessons are on the Marquis and the Comtesse have a rendezvous. Pretty soon the Comtesse—I mean the Marquise—discovers that her husband's affections are engaged elsewhere, and thinking to make him jealous she begins to flirt with the Comte. That worthy is thereby encouraged to make scandalous proposals to her. Affrighted, she appeals to her husband, who hears of the insult with such indifference that she determines to make him rue it. The result is that the Comte finds his task of preceptor so pleasant thereafter that he soon reports that his pupil will ere long have the *je ne sais quoi* of the Parisienne. Maurel played the Comte. Charlotte Wiehe, a clever Danish actress, played the Marquise and won an emphatic success. She didn't quite catch the American type, but her manner was irresistibly charming. As the Comtesse and the Marquis respectively, Mlle. Miramon and M. Le Gallo also scored. Maurel, by the way, has seen the folly of his ways and retires from the cast, being succeeded by Pierre Magnier.

It is said that Sarah Bernhardt once intended to appear in Menage Moderne, the comedy by Gustave Guiches that has just been produced at her theatre. But that Sarah can have had such an intention is incredible. The play is a grotesque farrago of nonsense, farce of the wildest sort, and indecent to a degree. It belongs, if anywhere, at the Palais Royal. Its plot is so unsavory that it is better passed by. Marguerite Gautier, M. Dieudonné and others gave an excellent interpretation.

The erstwhile Comédie Populaire has been reopened by new management under its old name of Folies Dramatiques with a military melodrama, Au Drapeau, by Sébline and Fernoux, that was done at the Bouffes du Nord some years ago. It is not without interest and the acting and mounting are satisfactory.

There is a breezy new farce, L'Ecriteau, at the Cluny, that teems with whimsical ideas. An automobile fiend, who has made love to his partner's wife, is allowed to choose between making 150 kilometers an hour in an "auto," or being haled to court as a corespondent. When he attempts the record, attired in bearskin coat and cap, he is mistaken for an orang-outang and locked up in a menagerie. And so on. The fun is incessant, too fast, indeed, for the actors, who do creditably nevertheless.

The Théâtre Libre has bobbed up again with a private performance of Madame Tola Dorian's Le Rocher de Sisyphe, a play that the censor wouldn't permit. And after viewing it one cannot gainsay his judgment.

The funeral of dear old Got, of whose death the cables told you, took place March 24 at his residence at Passy. The pall-bearers were Jules Claretie, Mounet Sully, Jacques Normand, and M. Leloir. M. Claretie delivered an oration, and Mounet-Sully also spoke. There was a large attendance, and the floral tributes were many.

Coming openings are those of La Vlene at the Variétes; Capitaine Thérèse at the Gaité; Le Tour du Monde en Eighty Jours at the Chatelet, and L'Etrangere at the Comédie Française.

T. S. R.

MEXICO.

El Milagro de La Virgen—The Berriel Opera Company—Gentry's Show.

(Special Correspondence of The Mirror.)

MEXICO, March 29.

El Milagro de la Virgen, a three-act operetta, recently given at the Principal, meets all requirements, both of dialogue and music. I never see this really beautiful little opera but that I wish it might be produced in English. It is very musical and the argument is simple and charming. The author shows graceful imagination in having the Virgin, whose image is adored as miraculous by the girl Maria, intercede for her humble worshiper's safety at the moment when she is sorely in need. Dazzled by the protestations of a rich deceiver, on the point of leaving home, she kneels before the image and implores forgiveness for leaving her old father and the heart of her true lover, Mateo, and protection against the dangers that night and her surrender to this man so far above her may mean. She rises to go, and sees the roses, a love offering of Mateo, in her window. She wavers. The rich lover sings outside in the night. She must go to him. But as she starts a drowsiness comes over her. She falls into her father's great chair. The voice goes on singing, but the Holy Mother's arms are about her, the girl's eyes close in sleep, and the curtain falls. In acts second and third Maria is in the home of a beautiful and rich girl, who has taken a fancy to her and brought her there for a change of scene, unbeknown to her father, who comes, attended by the humble wooer, to seek his daughter. Maria has confided meantime to her kind hostess that she loves above her station. The hostess makes this clear to the father and the lover. At this point the villain enters, and he is recognized as the betrothed of Maria's benefactress. A violent scene follows. He denies that he has ever seen the girl. She denounces him as her betrayer, whereupon her father curses and disowns her. In the last act Maria comes, a homeless wanderer, to her native village, to find her father dead, and Mateo, her former handsome young lover, a blind old man. His love rekindles at the sound of Maria's voice; but the wretched girl, shunned by the women of the village, resolves to enter the cloister. She goes to her old home to pray for her father. While alone in the house the betrayer comes in search of her. She screams for help, and while the blind Mateo is groping his way to her aid, she stabs her seducer, and flies from the house a murderess. The scene changes swiftly, and behold, Maria fast asleep in the great chair in the garden. She has dreamed it all. She moans in her sleep, then screams and awakens. She calls piteously, "Father!" The good man enters and clasps her in his arms. Then comes the would-be deceiver to ask why she has not kept her tryst with him. She repels him in horror. The faithful Mateo comes, and seeing his roses still in Maria's window, he takes it as a sign of her acceptance, and folds her in his arms, where she is glad enough to be.

The Berriel company at the Renacimiento has made a very good impression and has received fair patronage. The bills have been Samson and Dalalia, Cavalleria Rusticana, La Navarraise, Faust, Les Huguenots, La Perichole, La Belle Helène, and Lakme. Mesdames Talexis and Pack are the principal exponents of the female roles, while Jerome is the first tenor of the organization. Madame Talexis possesses a very sweet and powerful voice, and has beauty besides. Madame Pack has appeared in only La Navarraise, in which she received a most cordial reception. After Easter another season is to be given and novelties are promised.

Gentry's dog and pony show has been with us for about three weeks now. The performance is very clever and pleasing. Mr. Gentry contemplates placing one of his shows permanently in the Republic.

George S. Bailey, an American circus man, arrived in the city recently from Cuernavaca, where he has been spending some months for the benefit of his health.

Virginia Fabregas and Francisco Cardona have left for New York whence they will go to France, Spain and Italy. GUIDO MARBURG.

MR. ARTHUR BACK FROM FLORIDA.

"I have just returned from a two months' stay in Florida and a brief trip to Havana," said Joseph Arthur to a MIRROR man yesterday.

"As I was walking through the streets of that city I was somewhat surprised at seeing a hand and arm thrust between iron bars and a face behind them that said something that sounded very much like 'comb your mustache so familiar.' The hand, arm and face belonged to our old managerial Frank Maeder, who is there, I believe, in the capacity of assistant postmaster in that acquired city. What he really said was not 'comb your mustache so familiar,' but bad Spanish for 'How are you and your family?'

"My new play for next season is again of the rural type, with several new features. The scenes are all laid in Florida. One of these shows the big royal Poinciana Hotel, with an orange grove. Another the interior of the Casino, which is a modern Monte Carlo.

"Palm Beach is a very beautiful place, and is rightly called the Riviera of America. A descendant of the picturesque Oceola, chief of the Seminoles, is my leading character, and I certainly have something new in the way of effects. To J. E. Ingram, vice-president of the Florida East Coast Railway and Flagler System, of St. Augustine, Florida, I am indebted for much valuable information. It is he who inspired the publication of the 'Genus Aurantium.'

"As a health restorer I commend Palm Beach and Hobesound. I intend to spend five or six months each year at Hobesound, on the Indian River, among the oranges and pineapples. I had some very happy meetings with Joseph Jefferson, Sr., and with his son, Charlie, with whom I spent much time at his beautiful plantation at Hobesound. He has named his place 'Coquimetto,' taking the first half of the word Coquina (Spanish for coral) and the last half of Palmetto, conjointly. As his plantation is a veritable palmetto grove on Coquina Rock, it is consistently named.

"Jefferson is the recognized authority in Florida on orange growing. I also spent a month on the beautiful island home of Augustus Piton, just above Jefferson's, where I saw that little French Canadian author with an Irish nose plant a thousand orange trees.

"I am very busy with two new plays for next season and arranging for an early reproduction of Lost River, which is now booked solid for thirty-five weeks. I am now en route to my country seat at Pelham Manor, where I shall sit down to work, and not to retire from playwriting, as has been reported. Here is a copy of 'Genus Aurantium,' which shows that I know something about the orange cult myself."

ALICE NIELSEN'S NEW MANAGER.

It is announced that Alice Nielsen will be managed for the next five years, beginning next season, by Major Charles P. Braslan, of San José, Cal. A contract to this effect is said to be settled, practically. Miss Nielsen will appear in a comic opera now being written by George V. Hobart and Gustave Luders. Major Braslan is new to the theatrical business, but has a reputation as a seedsman.

THE END OF ADA REHAN'S TOUR.

The tour of Ada Rehan in Sweet Nell of Old Drury will close with the present week's engagement at the Euclid Avenue Opera House, Cleveland. The members of the company are said to have been considerably surprised to receive their two weeks' notices, as their route had been definitely announced as far ahead as May 11.

THE THEATRICAL TRUST.

A Blow at Art Progress.

Des Moines Leader.

That part of the Des Moines public which finds amusement and instruction at the theatre, and it is constantly a growing part, is coming to realize what a Theatrical Trust really means. For many months we have been reading, now from this point of view, and now from the other, stories of that organization which boded either tremendous harm or untold good to the American stage. Just now, however, we are beginning to know something of the argument reduced to practice. Notwithstanding the ever recurrent anathemas which certain divines and presumptive moral teachers hurl in unconditional monotony at the stage and its people, there are those, and of the most intelligent classes, who look upon it as one of the vital factors in our moral and educational progress, and who will insist that the general tendency of to-day's stage is for good, rather than evil. From this standpoint the Theatrical Trust and what results it may bring about are matters for serious consideration.

The Theatrical Trust is dictator of the dramatic attractions Des Moines may have. In the same sense it has to do with Omaha, Kansas City, St. Paul and more than fifty other cities in America. For the purposes of this argument an examination of what has been allowed Des Moines during the present season may be instructive. Incidentally, there is no reflection on any local management, which is as helpless as the public. If Des Moines has not fared so well as some of its neighboring cities the reason is incidental and does not affect the main issue. Since Sept. 1 last, a period of nearly seven months, and including practically the entire theatrical season, Des Moines has had twelve first-class dramatic attractions. Of course, what constitutes "first-class attractions" must be a matter of opinion, but for this purpose those have been selected which must be considered good productions in a metropolitan sense. This includes the element of timeliness as well as intrinsic worth. In order to make up this list of twelve, it was necessary to include at least six productions which, while they might have met the metropolitan approval, would yet not have appealed to the better class of theatregoers. Of the remaining six, not one would belong in the category of pre-eminents. There have, it is true, been a larger list of attractions which have been alike interesting and instructive and afforded pleasure to a great number of people. Some of these were repetitions of plays which have long been familiar. These were treated by more or less competent actors. Others have been plays which happened to be particular local favorites, but which lack the merit to commend them to the broader and general audiences of the metropolises. By far the largest percentage of the remainder have been productions of little or no worth, either the plays themselves being poor or the companies giving them without talent.

On the whole, it is not a pleasant condition to contemplate. There are reasons for it, and good ones, it is true. It is said, and doubtless with foundation, that the large cities demand all the time that is at the disposal of the best actors. Perhaps the actors themselves contribute to this in thought of the inconveniences of traveling in the provinces. However this may be, we are interested in the effects and not in the causes. The standard of public taste in art is quickly responsive to the standard of the examples it knows. No greater blow has been struck at art progress in the smaller communities than that now given it by the Theatrical Trust, which is directly responsible for the class of theatricals permitted them.

A Western View.

St. Louis Censor.

I hear that Pat Short and the Syndicate lost money on Sarah Bernhardt. As neither Pat Short nor the Syndicate have any other interest in art beyond what filthy lucre may be in it for them, know and care nothing whatever for art "for art's sake," we are not disposed to feel that degree of sympathy for them that we otherwise would. It was to be expected and is proper that the show should lose money. Sarah's art to us could be but imperfectly revealed because it is expressed in the French language. Her art may be divine, but to us it was like seeing a masterpiece of painting by moonlight. Neither the Syndicate nor its Short could expect us to pay "big money" for anything so unsatisfactory.

Of a certainty, we should all know French. We are told that nearly every educated European can speak at least one language besides his own, and that thus he is the superior in accomplishment to the average American. We are no doubt barbarians, but it may be said in excuse for us that we do not constantly live next door to several people speaking other languages than our own. Our country is so wide and so many millions of civilized people speak English that the need of another language is not so great here as elsewhere. Further, the person who speaks French, German, Spanish or Italian really has need of another language to perfectly convey his ideas.

Nevertheless, we show ourselves deficient in culture, inasmuch as but few of us know any language but our own. Maybe in coming generations we will become less raw, and when Bernhardt comes on future farewell tours more of us will be able to go to see her with less of a secret feeling that we have been swindled.

It Absolutely Controls Here.

Editorial, St. Paul Daily News.

The bookings of almost every first-class theatre in the country and of almost every first-class traveling company are absolutely controlled by the Trust. A traveling manager must bow to the Trust or he can find no theatres to play in; a house manager must bow to the Trust or he can find no attraction to play in his theatre, and the Trust levies tribute on both of them. And the theatregoers of St. Paul patronize mediocre attractions, and are thankful that the Trust has not wiped the cities entirely off the map.

A NEW CIRCUIT SYSTEM.

Mrs. Beaumont Packard, of the Packard Exchange, has originated a new one-week circuit system which has been tried in the West with success. Her plan is to have a stock company, with a large city for headquarters, appear in a circuit of six towns, playing in each town one night each week. Thus a company can change its play weekly and be welcomed in each town with what is, in effect, a new attraction each time. Mrs. Packard says of the plan:

I claim for the system that it supplies each of the six towns with a first-class dramatic performance weekly, in lieu of a flimsy performance of some other company that oftentimes fails to put in an appearance; that it will not fail to pay a manager of a large city theatre to establish such a circuit in his vicinity, where towns are close enough to save money in railroad fares; that a certain pride will be taken in these towns in a good company that appears surely and regularly once a week at their theatres; that it is calculated to exalt public taste through the healthful plays presented; that it will afford adequate returns to both the manager of the company and theatre; that it will give continuous employment to capable people who are compelled to walk the streets of cities during the regular season to give place to cheap and inferior people; that it will educate the provincial public to a better class of stage literature, and in many other ways exert a permanent salutary influence. I do not think the day is far distant when the frivolous shows so common to one-night stands will be supplemented by more wholesome plays, and interpreted by players of culture and ability, and I am pleased to say that my system has already contributed no little in this direction.

THE NEW MAJESTIC THEATRE.

Excavations for the new Majestic Theatre, at Fifty-ninth Street and Eighth Avenue, are progressing rapidly. The theatre will have a seating capacity exceeding 2,000.

ACTORS' CHURCH ALLIANCE NEWS.

The seventeenth regular service of the New York Chapter of the Alliance will be held next Sunday evening, April 21, at 8 o'clock, in St. Michael's Episcopal Church, Ninety-ninth Street and Amsterdam Avenue. The rector and chaplain of the Alliance, the Rev. John P. Peters, D.D., will preach the sermon. All members of the Alliance and of the dramatic profession are cordially invited. The tenth regular reception will be held in St. Michael's parish house, West Ninety-ninth Street, near Amsterdam Aveiue, on Thursday evening, April 25, at 8 o'clock. A charming programme is promised.

The twenty-sixth regular monthly meeting of the Council of the Alliance was held last Friday afternoon in the Berkeley Lyceum. The following members were present: F. F. Mackay, Rosa Rand, Mrs. Louisa Eldridge, Chandler Smith, Harriette A. Keyser, John A. Holden, Mrs. Sydney Rosenfeld, Rabbi Silverman, the Rev. Thomas H. Sill and the Rev. Walter E. Bentley, general secretary. The chairman of the Chaplains' Committee presented the names and addresses of fifty-nine new chaplains in new centers. They were nominated and unanimously elected. The chairman of the Membership Committee reported that fifty-three new members had been added to the Alliance during March. The Law, Reception and Programme committees reported progress. The Ways and Means Committee reported that the proposed benefit in aid of the Alliance was by unanimous agreement deferred to the Autumn. The proposed new article of the constitution dealing with the formation of new chapters of the Alliance in various cities was discussed and referred back to the committee to report in May.

Rabbi Silverman offered the following motion: "Resolved, That the annual meeting of the Alliance shall be held in the city of New York between the first and the fifteenth day of June, at the option of the Council." In accordance with this motion, which was carried, the second annual meeting will be held on June 10, 1901.

Giles R. Warren was elected a member of the Council for the balance of the year. It was moved and carried that the dues of all new members paid to the Alliance from April 1 to the close of the year (May 31) shall be carried over for the full year thereafter. The secretary was instructed to write a letter of condolence to Florence Reed and express the sorrow of the Council upon the death of its fellow member, Roland Reed. Also a letter of sympathy was ordered sent to the family of the Rev. Dr. Fandé, late rector of Gethsemane Church, Minneapolis, and directing chaplain of the Alliance in that city. The Council then adjourned.

The fifth service of the Boston Chapter of the Alliance was held in the Church of the Disciples (Unitarian) last Sunday evening. There was a very large attendance, and the sermon, by the pastor, the Rev. Charles G. Ames, upon "Phillips Brooks as a Religious Teacher," was greatly enjoyed.

DRESSING-ROOMS SCORED.

Tunis F. Dean, in an interview published in the Kansas City *Journal* recently, claims the epidemic of grip in the theatrical profession is due largely to cold and draughty dressing-rooms. His remarks, that are both forcible and pertinent, are in part as follows:

The dressing-rooms of the average theatre, in the big and little cities alike, are responsible for much of the serious illness now prevailing in the profession. When a theatre is built nowadays the dressing-rooms are the very last consideration, and when it finally dawns upon the manager to provide such necessaries, it is done in such a shabby, neglectful manner as to make them a disgrace. They are for the most part uninhabitable, and I have known of stars who carried gas stoves among their properties in order to supply the necessary heat. The theatre dressing-rooms are a delusion and a standing advertisement for pneumonia. They are accountable for most of the deaths from lung trouble in the profession. To enumerate a list of those who have contracted fatal illnesses from dressing-rooms in past seasons would take too long. Roland Reed's last illness, which resulted in his death a few days ago, was brought on from this source. Olga Nethersole, who was obliged to close her season several weeks ago and hasten to London for an operation, recently, for injury from a fall on a rickety pair of stairs leading to her dressing-room. Madame Bernhardt disappointed two immense audiences in Pittsburg last week on account of the grip. Madame Melba and Madame Sembrich and Jean de Reszke are similar sufferers. Every theatre in New York city has been obliged to substitute understudies on account of the ravages of the grip. The profession in a body should protest loud and long against the neglect for ordinary comforts in the theatre dressing-rooms.

AT THE P. W. L.

The Professional Women's League had its April Drama Meeting yesterday, and with Mrs. Kate Chrystal as chairman. The programme included a paper on "The Bachelor Girls of Shakespeare," by Mrs. Leon Harvier; an address by Mrs. Chrystal on "The Flowers of Shakespeare;" monologue by May Isabel Fisk; poem recited by Velma Swanston, and songs by Ada Somers McWade.

Next Monday will be Social Day at the League. April 29 will be Literary Day, when Olive Eunice Miller will give an afternoon on the French Revolution. Cora Tanner will be in charge of the next Drama Day, May 6.

Election excitement continues at the League, although the nominations of officers will not be made until May 1. Mrs. A. M. Palmer, who has been the President since the League was founded, has announced that she is not a candidate for re-election. Mrs. Edwin Arden is understood to be the candidate of one faction, and it is said that Amelia Bingham may be induced to withdraw her recent letter of resignation and head the ticket of Mrs. Palmer's supporters.

ACTORS' FUND BENEFIT.

The annual benefit tendered by the vaudeville profession to the Actors' Fund of America took place on Sunday evening at the Academy of Music. The performance was under the direction of William A. Brady and De Wolf Hopper. The artists who appeared were Dave Warfield, Sam Bernard, Ezra Kendall, Digby Bell, John T. Kelly, Weber and Fields, Maud Raymond, Grapewin and Chance, Armagh O'Donahey, Senorita Marlo, Tim Cronin, James J. Corbett, Favor and Sinclair, Blanche Ring, De Wolf Hopper, Dan Daly, Emily Rigl, and the Jubilee Singers now appearing in Uncle Tom's Cabin. The gross receipts were in the neighborhood of $2500. At the close of the performance De Wolf Hopper, Dan Daly, and William A. Brady were arrested by the police for alleged violation of the Sunday performance laws by appearing in costumes. They were released on bail furnished by F. G. Gilmore of the Academy of Music and the case was brought up for a hearing yesterday (Monday) morning in the Yorkville police court, and adjourned until to-morrow (Wednesday) morning at nine o'clock.

THE ILLNESS OF JAMES K. HACKETT.

James K. Hackett is still lying ill at the private hospital of Dr. J. Madison Taylor in Philadelphia. Dr. Taylor's observation of his case has more than verified the diagnosis of the Cincinnati physicians, who first declared the necessity of a rest of a month at least for Mr. Hackett. The actor, in spite of repeated warnings, plucklily undertook to remain in his work and collapsed completely, went to join his wife, Mary Mannering, in Philadelphia. Dr. Taylor found him not with double heart action and marked evidences of neurasthenia. After a week's rest it was seen that even the slightest exertion caused distress and the physician has decided that a period of absolute rest and isolation is necessary to prepare Mr. Hackett for a change in climate which may renew his ordinary vitality. Dr. Taylor's bulletin of Saturday indicated that the term of Mr. Hackett's enforced rest is as yet indefinite.

REFLECTIONS.

Frank B. Clayton and Laura Harris were married at Oakland, Cal., April 3.

The Spring tour of Otis Skinner, Mrs. Le Moyne, and Eleanor Robson in special performances of In a Balcony will begin with a matinee at the Knickerbocker Theatre May 6. Only one performance will be given in each city visited, except Boston and Chicago, where two matinees will be played.

Lloyd Bingham appeared in The Climbers at the Bijou Tuesday night, replacing Henry Warwick, who was playing Alfred Fisher's role for the night on account of Mr. Fisher's illness.

A professional matinee of The Climbers will be given at the Bijou Theatre next Friday.

The Greenwall Theatrical Circuit Company have bought a comedy, The Gay Mr. Goldstein, and will send it on tour next season, opening in New Orleans in September. Mary Hampton and Thomas J. Keogh are to head the company.

Jennie Whitelaw, professionally known as Jenette Acrona, who has won success as an opera singer in Italy, will make her American stage debut in the near future in a concert at her native city, Akron, O.

This (Tuesday) afternoon the performance of Buffalo Bill's Wild West at Madison Square Garden will be free for the inmates of the various orphan asylums in the city. This is in accordance with Colonel Cody's annual custom, that has earned him the gratitude of hundreds of orphan children.

Kate Condon did not appear in Florodora at the Casino last Tuesday, owing to illness. Stella Rorner sang Miss Condon's role of Dolores acceptably.

The annual meeting of the stockholders of the Maurice Grau Opera Company was held at the Metropolitan Opera House April 9. The following directors for next season were elected: Maurice Grau, Henry Dazian, Frank N. Dodd, Charles Frazier, Roland F. Knoedler, Edward Lauterbach, and Frank W. Sanger. Mr. Grau outlined briefly his plans for next season, stating that the company would appear in this city for ten weeks, beginning about Christmas, and that its tour would again extend to the Pacific Coast, and would include a number of cities not visited before. After the stockholders' meeting the directors re-elected Mr. Grau president; Edward Lauterbach, vice-president; Charles Frazier, treasurer, and Ernest Goelitz, secretary.

The Alice Nielsen Opera company produced The Fortune Teller at the Shaftesbury Theatre, London, April 9, and the cables report a big success for all concerned.

Three men who wanted to see Florodora for nothing tried to enter the Casino via a fire escape during Tuesday night's performance. Manager John C. Fisher nabbed them and collected $6 for three orchestra seats.

Annie Lloyd is making a hit in the leading role of Queen of the Orient.

Max von Mitzel, of the Modjeska company, has engaged passage on the *St. Paul*, sailing May 8, for Europe, where he will secure costume plates, scenery and property plots and incidental music for Odette Tyler and R. D. MacLean's production of Coriolanus next season. Mrs. von Mitzel will spend the Summer at Atlantic City.

A new melodrama by Emery and Berry, entitled A Fixed Race, will be presented for the first time at the Great Northern Theatre, Chicago, in May, with Lottie Williams Salter in the leading role.

Edna May and the other principals of The Girl from Up There company sailed last Wednesday on the *Germanic* for London, where the musical comedy will be produced at the Duke of York's Theatre on April 21. Gustave Kerker and his daughter were also passengers on the same ship.

The issue of March 28 of the "Catalogue of Title Entries," issued by the Copyright Office of the Library of Congress, at Washington, concludes quarterly volume 26, and contains an alphabetical index of the titles of all dramatic compositions entered for copyright during the quarter.

Sarah Bernhardt, Mrs. Maurice Grau, and M. Coquelin saw The Shades of Night at the Lyceum Thursday afternoon as guests of Elsie de Wolfe.

H. Dudley Hawley, of Rice's When We Were Twenty-one (Western) is ill at St. Anthony's Hospital, Rock Island, Ill., with congestion of the brain.

A Fool's Paradise, under management of Harry M. Goldberg, will open a tour of New England about April 29.

A benefit for the Home for the Destitute Blind was given at the Waldorf-Astoria April 12. M. Coquelin recited and M. Plancon sang.

In response to the offer of George Alexander to produce any play by an unknown author, selected by the Players' Club, of London, over three hundred manuscripts have been received by the club's committee in charge of the contest.

The Maurice Grau Opera company and the Bernhardt-Coquelin company will make their farewell New York appearance this season in a double performance at the Metropolitan Opera House April 29, when both companies will take part in a special programme.

Artemisia Bowen, assisted by Mr. John Francis Gilder, pianist, was heard in dramatic recital at Sherry's Wednesday evening in the following programme: Scenes from Much Ado About Nothing; "A Royal Princess" (Rossetti); "The Jealous Wife" (Brooks); "The Revenge of Hamish" (Lanier); "National Musings" (Baker); "The Wonderful Tar-Baby Story" (Harris); "Cleopatra to Antony" (Story).

Arthur C. Alston is negotiating with a London manager, and says that in all probability Tennessee's Pardner will be seen in that city and the English provinces next season.

W. A. Brady directed a benefit for the Church of St. Thomas the Apostle, in this city, last Friday. A fine bill was presented, the notable feature of which was the singing of Armagh O'Donahey, who replaced Chauncey Olcott at short notice and proved himself a true singer of real Irish songs.

H. W. Taylor has secured the Wilmington Theatre, Wilmington, Del., which he will run in connection with his Camden, N. J., house next season.

The students of the Stanhope-Wheatcroft Dramatic School will appear in public for the third and last time this season at the Madison Square Theatre, on Thursday afternoon. The plays to be presented are The Cape Mail, by Clement Scott; Squire Wiggin's Dream, by George Backus; Mademoiselle Latouche, by Marie Louise King; Secrets, by George Backus; A Before Breakfast Run, by Henry Stebbins, and a scene from School for Scandal.

Harriet A. Parsloe has made application in the Supreme Court for an injunction restraining W. G. Smyth and Frank L. Perley from using the title On the Quiet, for the play in which William Collier is now appearing. She claims to have copyrighted the title some years ago.

Burglars attempted to enter the home of Harry St. Maur at West Norwood, N. J., on April 7. Mr St. Maur was away, but two dogs whom Mr. St. Maur keeps to guard the premises drove the robbers away.

Wilson Barrett is writing a new five-act play, entitled The Christian King, for production in the Autumn.

Arrangements are being made for a special matinee of King Washington, Robert Lewis Wood's play that was recently tried in New England at Wallack's Theatre, April 25.

Edgar L. Davenport denies the statement of a morning newspaper to the effect that he has signed a contract to appear in vaudeville.

BOOKS REVIEWED.

Bearing on its title-page the Royal Patent "Published with the Authorization of Mr Charles Frohman," there comes to the desk of R. H. Russell a pictorial souvenir of Edna May in The Girl from Up There. The pages bear divers portraits of Miss May reproduced from photographs and some sketches by Archie Gunn that include pictures of Miss May and others of the company in character and costume, principally outlined "in the Chorus Dressing Room," "The Star's Dressing Room," "Behind the Scenes," "Through the Chandelier," "Waiting for a Glimpse," "Behind the Scenes," "Waiting for the Scenes," They are bound in [illegible] for in a Russell publication. The souvenir is neatly bound and well printed.

"The Illustrated American" states in the title of a large [illegible] published in [illegible] New York, that upon inspection [illegible] belie its title. Its subordinate descriptive [illegible] a pictorial review of the most notable [illegible] theatrical successes together with many drawings and portraits of celebrated players." This is interesting enough taken with the size of the [illegible] to inspire the confidence of careless readers with the idea that they are in it securing a valuable contribution to the illustrated volumes upon the stage that have considerable sale. What may be presumed to be a "preface" is seen on a page following the title. It consists of five lines quoted, and bearing the earmarks of an excerpt from some sentimental essay on the theatre, or a scrap-book. Under it is a signature reading "the characters of a Chinese laundry bill supposed to be the chirography of Charles Frohman." The relevancy of this is quickly seen on turning over the pages. The volume is simply an assembling of the "souvenir books" of several of Mr Frohman's attractions, supplemented with a few engravings of sketches of Sir Henry Irving and others in a minor relation to the rest. The book ought to be renamed "Republished Souvenirs of Plays Presented by Charles Frohman, with Mr Frohman's Commendation Thereof." It has something to do with the American stage, of course; but its present title is a misnomer.

PRINCE OTTO FOR HARRY GLAZIER.

Otis Skinner's play, Prince Otto, together with the entire production used at Wallack's Theatre, New York, has been secured by Managers Stair and Nicolai for Harry Glazier, who will be seen in the title-role next season. Mr. Glazier has won personal success during the past two seasons as D'Artagnan in The Three Musketeers, closing a thirty weeks' tour at Toledo, March 30.

AN ANCIENT COMEDY.

Students of the University of Vermont produced at the Opera House, Burlington, April 13, Ben Jonson's comedy, The Silent Woman. In the cast were A. H. Grout, G. P. Auld, P. M. J. Corry, F. M. Lorchar, R. H. Robinson, T. H. O'Halloran, C. E. Peck, W. E. Aiken, H. C. Clement, L. H. Shipman, J. S. Wright, C. P. Williams, H. L. Martin, and J. E. Donahue.

MABELLE GILMAN'S CONDITION.

Mabelle Gilman, who was obliged to retire from the cast of The Prima Donna owing to illness, was taken to the Presbyterian Hospital on April 8, and on the following day an operation was performed on her throat. At the hospital yesterday it was stated that Miss Gilman's condition was improving steadily.

MATTERS OF FACT.

Deffren and Gilder, managers of the Little Ethel Deffren company, have secured the rights to Outcasts of a Great City, After Seven Years and The Shadow Detective for next season.

Herbert Sears desires open time for a musical comedy company presenting The Girl From Paris, The French Maid, Lady Slavey, Little Christopher, 1492, Hotel Topsy Turvy, etc. He may be addressed care of the Henry Miller company, or 131 West Fortieth Street, New York.

Fatmah Diard, as prima donna of The Highwayman company received excellent press notices. She retired from the organization in San Francisco and is now in the city and at Liberty.

The Massasoit House, Springfield, Mass., one of the best hotels in New England, is making special inducements to professionals. The hotel is conducted on both the American and European plans.

Perkins D. Fisher's well-known farce, A Cold Day, is offered on royalty to Summer parks or road production by T. H. Winnett, of the Knickerbocker Theatre Building.

Pearl Seward, leading lady in Across the Pacific for two seasons, will close her season with that organization on April 27. She has been credited everywhere with thoroughly artistic work in the role, and the press and public have praised her performances unreservedly. Miss Seward is open for engagement for the Summer and next season.

A Cavalier of France, produced for one season by Louis James and the present season under the Shipman Brothers' direction, is offered to responsible person by the author's agent, Alice Kauser, 1432 Broadway.

Barney Gerard and Adolfo Pierra have written a number of sketches and plays in collaboration, any one or all of which they will negotiate for production with responsible parties, who should address Mr Gerard at 278 Delancey Street.

Miss Dibble, who manages the Matteawan, N. Y. Opera House, wants a high class repertoire company on a guarantee for the week of April 28. She is also filling time for next season.

An Irish drama with a star part for a good singer can be bought of Charles Byron Grant, Eighty-fourth Street and Twenty-second Avenue, Bensonhurst, N. Y. He has other available material on hand.

Frederic Forest, who has been successful in entering to the vaudeville taste, will write sketches to order combining original matter.

Williams and Adams, well-known in vaudeville as the Monte Carlo Millionaires, will star next season in a musical farce entitled Circus Day, by Owen Davis. They will be surrounded by a company of unusual strength and will carry a chorus of thirty-five.

David Livingstone, playing leads and heavies can be engaged for the Summer and next season. He will be at Liberty after April 27.

Race meeting week is good theatrical time at Caddo Ind. Ter. These dates, June 6 to 8, are open for company carrying a band. Amos K. Ross is the manager of the theatre.

Agnes Ardeck, whose performance as Mistress Nell in the road company has been widely commented upon, will be open to offers after April 27, owing to the company's season closing on that date.

Mrs. B. O'Shaughnessy, the comedy in which George W. Monroe appeared to good success and business, is offered for sale with its complete scenic outfit by Frank E. Luker, manager of the Criterion Theatre, Brooklyn.

The Massillon Cabinet Show Print offer a substitute for the ordinary muslin banners, called muslaline banners, which can be produced at a lesser cost, are just as durable and far more attractive.

Manager George N. Burckhalter, of the Park Theatre, Butler, Pa., has immediate open time at his house.

Three first grade women artists are wanted by De Long Bros. Johnson City, Tenn., for concert work.

A well-known actress who is leaving the profession wishes to dispose of an extensive wardrobe. She should be addressed "Costumes," care this office.

Born.

GOODRICH.—A son to Mr. and Mrs. Irwin Goodrich, in Philadelphia, April 8.

Married.

CLAYTON-HARRIS.—Frank B. Clayton and Laura Harris at Oakland, Cal., April 3.

SIMMONS-ROBINSON.—William Simonds and Florence Robinson, at Troy, N. Y.

Died.

CHISNELL.—Newton Clarence, [illegible] Akron, Ohio, April 10 of dropsy, aged [illegible] years.

FRANKLIN.—Gus Franklin, at [illegible] Hospital, New York city, April [illegible].

BUSH.—[illegible] Bush, [illegible] to New York City, April 8.

SEVON.—[illegible] in Philadelphia, Pa., on April 8.

WARSH.—[illegible] to New York city, April 11.

[illegible] Philadelphia, Pa.

DATES AHEAD.

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BREEZY TIME (Eastern; Billy Casad, mgr.): Warren, Pa., April 16, Sharon 17, Ashtabula, O., 18, Elyria 19, Norwalk 20, Ashland 22, Chicago 23, Findlay 24, Upper Sandusky 25, Ada 26, Delphos 27.

A BUNCH OF KEYS (Gus Bothner, mgr.): Oswego, N. Y., April 16, Auburn 17, Corning 18, Waverly 19, Binghamton 20, Hornellsville 22, Perry 23, Rome 24, Fort Plain 25, Troy 26, 27.

A COUNTRY MERCHANT (Charles Cowles, Harry W. Levy, mgr.): Mt. Vernon, N. Y., April 16, New Rochelle 17, Port Chester 18, New Canaan 19, Stamford, Conn., 20, Derby 22, Torrington 23, Bristol 25, Danbury 26, S. Norwalk 27, Naugatuck 29, Middletown 30, Windsor Locks May 1.

A HOT OLD TIME (C. A. Bird, mgr.): Holyoke, Mass., April 15-17, Bridgeport, Conn., 18-20, Waterbury 22-24, Hartford 25-27, New York city 29-May 4.

A HOMESPUN HEART (Harris and Floyd, mgrs.): Ashland, O., April 16, Gallipolis 17, Parkersburg, W. Va., 18, New Comerstown, O., 19, Canal Dover 20, Wheeling, W. Va., 22-24, Columbus, O., 25-27, Detroit, Mich., 28-May 4.

A MERRY CHASE (Will F. Gardner, mgr.): Hudson, Mich., April 16, Adrian 17, Hillsdale 18, Nappanee, Ind., 19, Niles, Mich., 20, La Porte, Ind., 22, Woodstock, Ill., 23, Brodhead, Wis., 24, Platteville 25, Prairie du Chien 26, Jefferson 27, Watertown 28, Grand Rapids 29, Tomahawk 30, Marinette May 1, Gladstone, Mich., 2.

A MILK WHITE FLAG (Dunne and Riley, mgrs.): Marinette, Wis., April 16, Escanaba, Mich., 17, Ishpeming 18, Calumet 19, Houghton 20, Marquette 22, Sault Sainte Marie 23, Cheboygan 24, Traverse City 25, Manistee 26, Grand Rapids 27, Kalamazoo 29, Battle Creek 30.

A POOR RELATION (Alden Bass; Fred G. Berger, mgr.): Pittsfield, Mass., April 16, Westfield 17, Leominster 18, Worcester 19, Middletown, Conn., 20.

A ROMANCE OF COON HOLLOW (Eastern; C. E. Callahan, mgr.): Marengo, Ill., April 17, Kewanee 18, Spring Valley 19, Pana 20, St. Louis, Mo., 21-27, Philadelphia 29-May 4.

A ROMANCE OF COON HOLLOW (Western; C. E. Callahan, mgr.): Boone, Ia., April 16, Eldora 17, Waterloo 18, Oskaloosa 20, Davenport 21, Clinton 22, Dubuque 23, Wausau, Wis., 26, New London 27, Milwaukee 28-May 4.

A STRANGER IN A STRANGE LAND: Pittsburg, Pa., April 15-21, Rochester, N. Y., 22-24, Syracuse 25-27, Buffalo 29-May 4.

A TEXAS STEER (Matt L. Berry, mgr.): Chicago, Ill., April 14-27.

A THOROUGHBRED TRAMP: Winfield, Kan., April 16, Wichita 17, Junction City 19, Topeka 20, St. Joseph, Mo., 21, Des Moines, Ia., 24, Iowa City 26, Burlington 27, Peoria, Ill., 28.

A TRIP TO CHINATOWN (Fred E. Wright, mgr.): Brooklyn, N. Y., April 15-20.

A TRIP TO COONTOWN (Ed W. Cook, mgr.): Hudson, N. Y., April 17, Schenectady 18, Troy 19, 20, Boston, Mass., 22-27, Willimantic, Conn., 30, New London May 1, Bridgeport 3-5.

A WISE GUY (Geo. B. Reno, mgr.): Milwaukee, Wis., April 15-20.

A WISE WOMAN (Marie Lamour; Fred G. Conrad, mgr.): Greensburg, Ind., April 16, Hillsboro, O., 17, Wilmington 18, Middletown 19, Lebanon 20, Piqua 22, Richmond, Ind., 23, Greenville, O., 24, Troy 25, Delaware 26, Springfield 27.

ACROSS THE PACIFIC (Harry Clay Blaney, mgr.): New York city April 15-20, Newark, N. J., 22-27.

ADAMS, MAUDE (Chas. Frohman, mgr.): Philadelphia, Pa., April 8-20, Newark, N. J., 22-27, Springfield, Mass., 29, 30, New Haven, Conn., May 1, 2, Hartford 3, 4.

ALABAMA: Elizabeth, N. J., April 18.

ALCAZAR STOCK (Chas. H. Yale and Sidney R. Ellis, mgrs.): San Francisco, Cal., March 1—indefinite.

ALCAZAR STOCK (Belasco and Thall, mgrs.): San Francisco, Cal., April 1—indefinite.

ALLEN, VIOLA (Liebler and Co., mgrs.): Reading, Pa., April 29, Allentown 30, Wilmington, Del., May 1, Trenton, N. J., 2, Lancaster, Pa., 3, Easton 4.

ALVIN JOSLIN: Titusville, Pa., April 16, Franklin 18, Erie 19, Sharon 20.

AMERICAN THEATRE STOCK (Henry W. Greenwall, mgr.): New York city Sept. 1—indefinite.

ARE YOU A MASON: New York city April 1—indefinite.

ARIZONA (Eastern; Kirke La Shelle and F. R. Hamlin, mgrs.): Baltimore, Md., April 15-20, Cincinnati, O., 22-27.

ARIZONA (Northern; La Shelle and Hamlin, mgrs.): Ashtabula, O., April 17, Erie, Pa., 18, Warren 19, Dunkirk, N. Y., 20, Rochester 22-27.

ARIZONA (Southern; La Shelle and Hamlin, mgrs.): Frankfort, Ky., April 16, Lexington 17, Huntington, W. Va., 18, Charleston 19, Portsmouth, O., 20, Parkersburg, W. Va., 22, Wheeling 23.

ARNOLD STOCK (J. F. Arnold, mgr.): San Antonio, Tex., Dec. 20—indefinite.

AT THE WHITE HORSE TAVERN: New Haven, Conn., April 2—indefinite.

AT VALLEY FORGE: Clinton, Ia., April 18.

BAILEY, PETER F.: Chicago, Ill., April 8-20.

BAKER STOCK: Brooklyn, N. Y., April 8—indefinite.

BECAUSE SHE LOVED HIM SO (Julius Cahn, mgr.): Duluth, Minn., April 16, Clinton, Ia., 19.

BEN HUR: Boston, Mass., Jan. 1—indefinite.

BERNHARDT-COQUELIN (Maurice Grau, mgr.): New York city April 8-13, Boston, Mass., 15-27.

BINGHAM, AMELIA (The Climbers): New York city Jan. 14—indefinite.

BOB WHITE (Nixon and Zimmerman, mgrs.): Philadelphia, Pa., April 15—indefinite.

BROWN'S IN TOWN (Delcher and Hennessy, mgrs.): Greensboro, N. C., April 16, Danville, Va., 17, Richmond 18, Newport News 19, Norfolk 20.

BURGESS, NEIL: San Francisco, Cal., April 15-20.

BURROUGHS, AGNES (East Lynne): St. Louis, Mo., April 14-20, Philadelphia, Pa., 22-27.

CAPTAIN JINKS OF THE HORSE MARINES: New York city Feb. 4—indefinite.

CARL CARLSON (Arthur Donaldson; Moffit and Park, mgrs.): Albany, N. Y., April 16, 17, Scranton, Pa., 18, Elmira, N. Y., 19, Bradford 20, Ashtabula, O., 22.

CARTER, MRS. LESLIE (Chas. Frohman, mgr.): Milwaukee, Wis., April 15-20, Indianapolis, Ind., May 1.

CLARKE, CRESTON (H. W. Storm, mgr.): Danville, Ill., April 16, Indianapolis, Ind., 17, 18, La Fayette 19, Ft. Wayne 22, Marion, O., 24, Chillicothe 25, Columbus 26, 27.

CLARKE, HARRY CORSON (What Did Tomkins Do): Denver, Col., April 14-20, Boulder 22, Greeley 23, Cheyenne, Wyo., 24, Colorado Springs, Col., 25, Pueblo 26, Florence 27, Cripple Creek 28, Leadville 29, Aspen 30, Glenwood Springs May 1, Grand Junction 2, Provo 3, Ogden 4.

COLLIER, WILLIAM (W. G. Smith, mgr.): New York city Feb. 11—indefinite.

COLUMBIA THEATRE STOCK (M. J. Jacobs, mgr.): Newark, N. J., Sept. 5—indefinite.

CONROY, MACK AND EDWARDS (Chas. F. Edwards, mgr.): Hightstown, N. J., April 15-17, Red Bank 18-20, Freehold 22-24, Lakewood 25-27.

CRANE, WM. H. (David Harum): Brooklyn, N. Y., April 8-20, Norwich, Conn., 22, New London 23, Middletown 24, Meriden 25, No. Adams, Mass., 26, Schenectady, N. Y., 27, Troy 28-May 1, Glens Falls 2, Saratoga 3, Amsterdam 4.

CROSMAN, HENRIETTA (Mistress Nell; Maurice Campbell, mgr.): Boston, Mass., April 1-27.

DE TOURNEY (Edw. A. Hinebaugh, mgr.): Rock Rapids, Ia., April 17, 18, Shelden 19, 20, Sioux City 23, 24, Cherokee 29, 30.

DENVER EXPRESS: New York city April 15-20.

D'OIZE, EDOUARD: Belleville, Can., April 16, 17, Picton 18, Trenton 19, Port Hope 22, 23, Lindsay 24, Barrie 25, Midland 26, Penetany 27, Guelph 29, Galt 30.

DONNELLY STOCK (Henry V. Donnelly, mgr.): New York city Sept. 17—indefinite.

DOWN MOBILE (Martin Golden, mgr.): Louisville, Ky., April 14-20, Columbus, Ind., 22, Anderson 23, Indianapolis 25-27, Evansville 28.

DOWN ON THE FARM (Charles Manley; Dan Emerson, mgr.): Keyport, N. J., April 16, Long Branch 17, Lakewood 19, Atlantic City 20, Bridgeton 22.

DOWNING, ROBERT: San Francisco, Cal., April 1-27.

DRESSLER, MARIE: Worcester, Mass., April 16, Fitchburg 17, Putnam 18, Middletown, Conn., 19, Waterbury 20.

DREW, JOHN: Washington, D. C., April 15-20.

DUKE'S JESTER: Toronto, Can., April 15-20.

EIGHT BELLS: Chicago, Ill., April 15-20.

EMPIRE THEATRE STOCK (Chas. Frohman, mgr.): New York city Dec. 31—indefinite.

FABIO ROMANI (Alden Benedict's; J. B. Murray, mgr.): Detroit, Mich., April 15-20.

FAUST (Porter J. White): Bethlehem, Pa., April 16, Harrisburg 17, Lebanon 18, Pottsville 19, Freeland 20, Bloomsburg 22, Milton 23, Williamsport 24, Renova 25, Du Bois 26, Curwensville 27.

FAUST (Morrison's): Winnipeg, Man., April 19, 20, Duluth, Minn., 27.

FAUST (Hubert Labadie; Edwin Patterson, mgr.): Girard, Ill., April 16, Rich Hill, Mo., 17, Butler 18, Olathe, Kan., 20, Topeka 22.

FISKE, MRS. (Chas. E. Power, mgr.): Grand Rapids, Mich., April 15, 16, Jackson 17, Bay City 18, Saginaw 19, Ann Arbor 20.

FOR FAIR VIRGINIA: Utica, N. Y., April 9.

FOREPAUGH STOCK (Mrs. John Forepaugh, mgr.): Philadelphia, Pa., March 1—indefinite.

FRAWLEY, T. DANIEL: Seattle, Wash., April 7—indefinite.

FROHMAN'S STOCK (Lady Huntworth's Experiment): Indianapolis, Ind., April 15-17.

FROM SCOTLAND YARD: Waterbury, Conn., April 18-20, Bristol 22, Meriden 23, Hartford 24, Putnam 25, New Haven 26, 27, Baltimore, Md., 29-May 4.

GARRICK STOCK (Frank P. Murtha, mgr.): Providence, R. I., April 22—indefinite.

GOLDEN, RICHARD (Old Jed Prouty; Wm. Henry Rudolph, mgr.): Bridgeport, Conn., April 17, New Haven 18-20, Jersey City, N. J., 22-27, Brooklyn, N. Y., 29-May 4.

GOULD, HOWARD (Wallace Munro, mgr.): Minneapolis, Minn., April 14-17, St. Paul 18-21, Milwaukee, Wis., 22-24.

HANS HANSON: Des Moines, Ia., April 18-20.

HARE, JOHN: Chicago, Ill., March 11—indefinite.

HASWIN, CARL A. (The Silver King Co.; H. Oviatt, mgr.): Chicago, Ill., April 14-20, Detroit 21-27.

HEARTS OF OAK (Herne's; B. Gross, mgr.): Akron, O., April 16, Springfield 19, 20, New York 22-27.

HEARTS OF THE BLUE RIDGE (Lewis Donazetta, mgr.): New Haven, Conn., April 22-24, Torrington 27.

HELD, ANNA (Papa's Wife; F. Ziegfeld, mgr.): Chicago, Ill., April 8-20.

HERNE, JAMES A. (Liebler and Co., mgrs.): Kansas City, Mo., April 15-17, St. Joseph 18, Omaha, Neb., 18-20, Denver, Col., 22-27, Pueblo 29, Colorado Springs 30, Salt Lake City, U., May 2-4.

HOLLAND, MILDRED: Buffalo, N. Y., April 15-20, Niagara Falls 22, Lockport 23, Batavia 24, Auburn 25, Syracuse 26, 27, Rome 29, Cortland 30, Freeland, Pa., May 1, Hazelton 2, Shamokin 3, Williamsport 4.

HUMAN SPIDERS: Boston, Mass., April 15—indefinite.

HUMPTY DUMPTY (Dickson and Mustard's): New York city April 8-13.

IN ATLANTIC CITY: Providence, R. I., April 15-20.

IRWIN, MAY (H. B. Sire, mgr.): Chicago, Ill., April 15-27.

JAMES-KIDDER (Wagenhals and Kemper, mgrs.): La Crosse, Wis., April 16, Detroit, Mich., 22-27.

KEENAN, FRANK (A Poor Relation; Fred G. Berger, mgr.): Rochester, N. Y., April 15-18, Syracuse 19, 20, Ithaca 22, Cortland 23, Carbondale, Pa., 24, Wilkes-Barre 25, Scranton 26.

JEFFERSON, JOSEPH: Chattanooga, Tenn., April 16, Knoxville 17, Roanoke, Va., 18, Norfolk 19, Richmond 20, New York city 22-27, Bridgeport, Conn., 29, New Haven 30, Hartford May 1, Springfield, Mass., 2, Salem 3, Portland, Me., 4.

KING WASHINGTON (Wm. A. Rogers, mgr.): Middletown, Conn., April 16, Hartford 17, 18, New Britain 19, Worcester, Mass., 20.

LAFAYETTE SQUARE STOCK: Washington, D. C., Oct. 22—indefinite.

LE MOYNE, MRS. (Liebler and Co., mgrs.): No. Adams, Mass., April 17.

LE VOYAGE EN SUISSE (Hanlons): Buffalo, N. Y., April 15-20.

LITTLE TRIXIE (Fred Robbins, mgr.): Jefferson, Wis., April 18, Waupun 19, Berlin 20.

LOST IN EGYPT (Harris and Parkinson, mgrs.): Sandusky, O., April 18.

LOVERS' LANE (W. A. Brady, mgr.): New York city Feb. 6—indefinite.

McCARTHY'S MISHAPS: La Salle, Ill., April 16; Princeton 17, Joliet 18.

McFADDEN'S FLATS: Philadelphia, Pa., April 15-20.

McHENRY, NELLIE (M'liss; A. J. Spencer, mgr.): Rochester, N. Y., April 14-17.

MACK, ANDREW (Rich and Harris, mgrs.): Utica 16, Johnstown 17, Gloversville 18, Amsterdam 19, Schenectady 20, Glens Falls 22, Northampton, Mass., 23, Holyoke 24, Springfield 25, Bridgeport, Conn., 26, Waterbury 27.

MALONEY'S WEDDING DAY (Joe Pilgrim, mgr.): Mason City, Ia., April 16, Britt 17, Dubuque 20.

MANN AND LIPMAN: Indianapolis, Ind., April 19, 20.

MANNERING, MARY (Frank McKee, mgr.): Newark, N. J., April 15-20, Trenton 22, Allentown, Pa., 23, Wilkes-Barre 24, Scranton 25, Elmira, N. Y., 26, Erie 27, Cleveland, O., 29-May 4.

MANSFIELD, RICHARD: Boston, Mass., April 8—indefinite.

MANTELL, ROBERT B. (M. W. Hanley, mgr.): Philadelphia, Pa., April 15-20.

MARLOWE, JULIA (C. B. Dillingham, mgr.): New York city Jan. 14—indefinite.

MARTINOT, SADIE (Sapho; Louis Nethersole, mgr.): Worcester, Mass., April 16, Lowell 17, Providence, R. I., 18-20, Brooklyn, N. Y., 22-27, New York city 29-May 4.

MELVILLE, ROSE (Sis Hopkins; J. R. Stirling): Columbus, O., April 15-17, Indianapolis, Ind., 18-20, Cincinnati, O., 21-27; Louisville, Ky., 28-May 4.

MILLER, HENRY (Wagenhals and Kemper, mgrs.): Carlisle, Pa., April 16, York 17, Pottsville 18, Wilkes-Barre 19, Easton 20.

MISS SIMPLICITY: Boston, Mass., March 4—indefinite.

MODJESKA, MADAME (Wagenhals and Kemper, mgrs.): Helena, Mont., April 16, Anaconda 17, Butte 18-20, Fargo, N. D., 22, Winnipeg, Man., 23, 24.

MURRAY AND MACK: Dayton, O., April 15-17, Columbus 18-20, Indianapolis 22-24.

MY FRIEND FROM INDIA: Savannah, Ga., April 16, Charleston 17, Augusta 18, Columbia 19, Florence 20, Wilmington 22, Raleigh 23, Dunham 24, Greensboro 25, Danville 26, Lynchburg 27.

NATHAN HALE (W. M. Wilkinson, mgr.): Pueblo, Col., April 17, Cripple Creek 18, Leadville 19, Aspen 20, Grand Junction 22, Provo, U., 23, Salt Lake 24, 25, Ogden 26, Logan 27, Pocatello, Idaho, 29, Boise City 30, Baker City, Ore., May 1, Le Grande 2, Pendleton 3, The Dalles 4.

NEILL, JAMES: Portland, Ore., April 15-20.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York city Jan. 7—indefinite.

OLD ARKANSAW (Will F. Lindsay, mgr.): Oxford, N. Y., April 16, Penn Yan 17, Palmyra 18, Waterloo 19, Seneca Falls 20, Cortland 22, Fulton 23, Rochester 25-27, Albion 29, Medina 30, Middleport May 1, Dunkirk 2.

OLE OLSON (Ben Hendricks; Wm. Gray, mgr.): Rhinelander, Wis., April 16, Iron Mountain 17, Escanaba 18, Marinette 19, Oconto 20, Green Bay 22, New London 23, Kaukauna 24, Berlin 25, Ripon 26, Waupun 27, So. Chicago, Ill., 28, Pullman 29, La Porte, Ind., 30, South Bend May 1, Benton Harbor, Mich., 2, Michigan City, Ind., 3, Valparaiso 4.

O'NEILL, JAMES (Liebler and Co., mgrs.): Chicago, Ill., March 4—indefinite.

ON THE STROKE OF TWELVE (Whitaker and Lawrence, mgrs.): Harlem, N. Y., April 15-20, Baltimore, Md., 22-27.

PAYTON THEATRE STOCK: Brooklyn, N. Y., Sept. 24—indefinite.

PECK'S BAD BOY (Briggs-Rowe): Fort Wayne, Ind., April 16, St. Louis, Mo., 17, Jefferson City 18, Mexico, 19.

PEOPLE'S STOCK: Des Moines, Ia., Nov. 12—indefinite.

PRIVATE JOHN ALLEN (Chas. B. Hanford, mgr.): Wooster, O., April 16, Newark 17, Akron 18, Butler, Pa., 19, Johnstown 20, Altoona 22, Tyrone 23, Reading 24, Lancaster 25, York 27, Washington, D. C., 29.

QUO VADIS (Carpenter's): Janesville, Wis., April 16, Ft. Atkinson 17, Kenosha 18, Appleton 19, Fond du Lac 20, Stevens Point 22, Wausau 23, Antigo 24, Tomahawk 25, Rhinelander 26, Ironwood 27.

QUO VADIS (Carpenter's; Southern): Staunton, Va., April 16, Orange 17, Fredericksburg 18, Alexandria 19, Winchester 20, Harrisonburg 22, Piedmont, W. Va., 23, Davis 24, Thomas 25, Elkins 26, Monongah 27, Fairmont 29.

RAILROAD JACK (R. Guy Caufman, mgr.): Pola, Ill., April 17, Belvidere 18, Marengo 19, Belvidere 20, Blue Island 21, Waukegan 22, Burlington, Wis., 23, Delevan 24, Oconomowoc 25, Fond du Lac 26, Ripon 27, Wausau 28.

REHAN, ADA: Cleveland, O., April 15-20.

ROBSON, ANDREW (The Royal Box; Edward L. Bloom, mgr.): Niagara Falls, N. Y., April 16, Lockport 17, Lyons 18, Canandaigua 19, Geneva 20, Penn Yan 22, Corning 23, Auburn 24, Rome 25, Utica 26, Lowville 27, Gloversville 29, Amsterdam 30, Schenectady May 1, Saratoga 2, Albany 3, Troy 4, Cohoes 6.

ROBSON, STUART (D. V. Arthur, mgr.): St. Joseph, Mo., April 16, Atchison, Kan., 17, Topeka 18, Kansas City, Mo., 19, 20, Memphis, Tenn., 22, Nashville 23, Cairo, Ill., 24, Evansville, Ind., 25, Terre Haute 26, Indianapolis 27.

ROYAL LILIPUTIANS (Gus Hill; Thomas R. Henry, mgr.): Minneapolis, Minn., April 14-20.

RUSSELL, ANNIE: Pittsburg, Pa., April 15-20.

SAG HARBOR: Kansas City, Mo., April 15-17.

SARGENT, HARRY: Bennington, N. H., April 17, Hillsboro Bridge 19, 20.

SHANNON, HARRY: Ludington, Mich., April 15, Manitowoc, Wis., 16-20, Fond du Lac, Wis., 22-27, Kenosha 28-May 4.

SHEA, THOMAS E. (S. W. Combs, mgr.): New York city April 15-20.

SHENANDOAH: Providence, R. I., April 15-20.

SHERMAN, ROBERT: Chanute, Kan., April 15-20, Iola 22-27, Osawatomie 29-May 5.

SHORE ACRES (Herne's; William B. Cross, mgr.): Waterbury, Conn., April 18, New Haven 19, Derby 20, Gardner, Mass., 22, Fitchburg 23, Malden 24, Portland, Me., 25, 26, Lewiston 27, Togus 29, Augusta 30, Salem, Mass., May 1, Biddeford, Me., 2, Haverhill, Mass., 3, Lynn 4.

SIBERIA: Cincinnati, O., April 15-20.

SIDE TRACKED: Portland, Me., April 19, 20.

SI PLUNKARD: Spirit Lake, Ia., April 16, Algona 17, Webster City 18, Ames 19, Boone 20.

SKINNER, OTIS (Walter Collier, mgr.): Colorado Springs, Col., April 16, Cheyenne, Wyo., 17, Omaha, Neb., 18, Sioux City, Ia., 19, Sioux Falls, S. D., 20, St. Paul, Minn., 22-24, Minneapolis 25-27, New York city May 6, Brooklyn 7, Providence, R. I., 8, Boston, Mass., 9, 10.

SPOONER STOCK (Landers Stevens, prop. and mgr.): Oakland, Cal.—indefinite.

SPUTZ, J. G.: Sault Ste. Marie, Mich., April [illegible].

SULLY, DANIEL: Pueblo, Col., April 18, Denver 21-27, Cheyenne, Wyo., 30, Grand Rapids, Neb., May [illegible], Lincoln 4.

SUPERBA (Hanlon's): No. Adams, Mass., April 19, 20.

TENNESSEE'S PARDNER (Arthur C. Alston, prop. and mgr.): Chelsea, Mass., April 16, Gloucester 17, Lynn 18-20.

TEN NIGHTS IN A BAR ROOM (Rusby Bros.): Cedar Rapids, Ia., April 20.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Aug. 27—indefinite.

THE CARPET BAGGER (Tim Murphy): St. Louis, Mo., April 15-20, Washington, D. C., 22-27.

THE CHRISTIAN COMPANY (John H. Hickey, mgr.): Ishpeming, Mich., April 16, Calumet 17, Houghton 18, Marquette 19, Sault Ste. Marie 20, Traverse City 22, Big Rapids 23, Alpena 24, Flint 25, Stratford, Can., 26, Guelph 27, Wellsville, N. Y., 29, Olean 30, Williamsport May 1.

THE COLUMBUS STOCK (Bonelli and Stahl; W. S. Butterfield, mgr.): Columbus, O., March 25—indefinite.

THE CONVICT'S DAUGHTER (Geo. Samuels, mgr.): Lock Haven, Pa., April 16, Hazelton 17, Shenandoah 18, Pottsville 19, Reading 20, Philadelphia 22-27.

THE COUNTY FAIR (Neil Burgess): San Francisco, Cal., April 14-20, Sacramento 21-23, Ogden, U., 25, Salt Lake City 26, 27, Salida, Col., 30, Florence May 1, Cripple Creek 2, Pueblo 3, Colorado Springs 4.

THE DAIRY FARM (Western; Jas. H. Wallick, mgr.): Bloomington, Ill., April 16, Jacksonville 17, Springfield 18, 19, Joliet 20, Chicago 21-27, Indianapolis, Ind., 29-May 1, Columbus, O., 2-4.

THE DANGERS OF PARIS (Mittenthal Bros., mgrs.): Brooklyn, N. Y., April 15-20, Pittsburg, Pa., 22-27.

THE ELEVENTH HOUR (Eastern; Frederic Kimball, mgr.): Baltimore, Md., April 14-20.

THE EVIL EYE (Yale and Ellis, mgrs.): Los Angeles, Cal., April 15-17.

THE FLAMING ARROW (Go-Won-Go Mohawk): Milwaukee, Wis., April 14-20, St. Paul 21-27, Minneapolis, Minn., 28-May 4.

THE GAMEKEEPER (Smith O'Brien; Rowland and Clifford, mgrs.): Chicago, Ill., April 14-27, Grand Rapids, Mich., 28-May 1.

THE GIRL FROM MAXIM'S: Haverhill, Mass., April 19.

THE GRACE HOWARD: Mankato, Minn., April 15-20, Sioux Falls, S. D., 22-27.

THE GREATEST THING IN THE WORLD (Liebler and Co., mgrs.): No. Adams, Mass., April 17, Fitchburg 18, Derby, Conn., 19, So. Norwalk 20.

THE GREAT WHITE DIAMOND: Des Moines, Ia., April 15-17, Marshalltown 19.

THE HEART OF CHICAGO (Ed W. Rowland, mgr.): Chicago, Ill., March 14-May 4.

THE HEART OF MARYLAND (David Belasco, prop. and mgr.): Wilmington, Del., April 15, Reading, Pa., 16, Allentown 17, Lancaster 18, York 19, Harrisburg 20, Williamsport 22, Wilkes-Barre 23, Scranton 24, Hazelton 25, Easton 26, Trenton, N. J., 29, Newburg, N. Y., 30, Poughkeepsie May 1, Hartford, Conn., 2, New Haven 3, Bridgeport 4.

THE HONEST BLACKSMITH (Robert Fitzsimmons): Washington, D. C., April 15-20, Columbus, O., 22-27, Pittsburg, Pa., 29-May 4.

THE HOTTEST COON IN DIXIE: Grand Rapids, Mich., April 18-20, Saginaw 22, 23, Bay City 24, Toledo, O., 25-27.

THE LASH OF A WHIP (Chas. Frohman, mgr.): New York city Feb. 25—indefinite.

THE LITTLE MINISTER (John H. Reniger, mgr.): Bristol, Conn., April 16, Wallingford 17, Hoboken, N. J., 18-20, Hartford, Conn., 22-24, Bridgeport 25-27.

THE MAN FROM THE WEST (James J. Jeffries): Topeka, Kan., April 18.

THE MISSOURI GIRL (Fred Raymond, mgr.): Toledo, O., April 14-17, Cincinnati 21-27, Columbus 29-May 1, Indianapolis 2-4.

THE NIGHT BEFORE CHRISTMAS (W. B. Merrill, mgr.): Boston, Mass., April 1-16.

THE OLD HOMESTEAD (Frank Thompson and W. T. Kilpatrick, mgrs.): Lima, O., April 16, Dayton 17, Springfield 18, Columbus 19, 20, Johnstown, Pa., 22, Altoona 23, Harrisburg 24, Lebanon 25, Trenton, N. J., 26, Orange 27.

THE PIKE THEATRE (D. H. Hunt, mgr.): Detroit, Mich., April 14-June 28.

THE PRICE OF PEACE (Jacob Litt, mgr.): New York city March 18—indefinite.

THE PRISONER OF ZENDA (Munro and Sage): Mankato, Mich., April 16, Sioux Falls, S. D., 17, Sioux City, Ia., 18, Fort Dodge 19, Des Moines 20, Marshalltown 22, Cedar Rapids 23, Clinton 24, Aurora 25, So. Bend 26, Goshen 27, Toledo, O., 28-May 1.

THE PRISONER OF ZENDA (Shipman Bros., mgrs.): Burlington, Ia., April 16.

THE ROYAL BOX (Andrew Robson; Frank S. Burdette, mgr.): Niagara Falls, N. Y., April 16, Lockport 17, Lyons 18, Canandaigua 19, Geneva 20, Penn Yan 22, Corning 23, Auburn 24, Rome 25, Utica 26, Lowville 27, Gloversville 29, Amsterdam 30, Schenectady May 1, Saratoga 2, Albany 3, Troy 4.

THE SUNSHINE OF PARADISE ALLEY (Louis Miller, mgr.): Lynn, Mass., April 14-17, Chelsea 18, Milford 19, Lawrence 20.

THE TIDE OF LIFE (E. N. McDowell, mgr.): Ithaca, N. Y., April 17, Elmira 18, Norwich 19, Utica 20, Brooklyn 22-May 4.

THE VILLAGE PARSON: Livingston, Mont., April 16, Billings 17, Bismarck, N. D., 19, Jamestown 20, Valley City, N. D., 22, Wahpeton 23, Fergus Falls 24, Grafton 25, Winnipeg, Man., 26, 27, Grand Forks, N. D., 29, Crookston, Minn., 30, Fargo, N. D., May 1, St. Cloud, Minn., 2, West Superior 4.

THE VILLAGE POSTMASTER: Wheeling, W. Va., April 16, Canton, O., 17, New Castle, Pa., 18, Youngstown, O., 19, Erie, Pa., 20, Buffalo, N. Y., 22-27.

THE VOLUNTEER ORGANIST (Henry Martell, mgr.): New London, Conn., April 16, Norwich 17, Willimantic 18, Springfield, Mass., 19.

THREE MARRIED MEN: Spartanburg, S. C., April 17, 18, Charlotte, N. C., 19, 20.

TO HAVE AND TO HOLD (Chas. Frohman, mgr.): Philadelphia, Pa., April 15-20, Pittsburg 29-May 4.

TOWN TOPICS (W. H. Mack and Harry Harding, mgrs.): Beatrice, Neb., April 16, Nebraska City 17, Plattsmouth 18, Lincoln 19, 20, Hastings 21, Grand Island 22, Fremont 23, Sioux City, Ia., 24, Marshalltown 25, Des Moines 26, 27, Davenport 28, Monmouth, Ill., 29.

TREASURE ISLAND (Elmer E. Vance, mgr.): Cincinnati, O., April 14-20.

TWO LITTLE VAGRANTS (Ellis C. White, mgr.): Indianapolis, Ind., April 15-17, Dayton, O., 18-20, Columbus 21-23, Newark 25, Mansfield 26, Canal Dover 27, Cleveland 29-May 4.

UNCLE HEZ (Frank Adams): Easton, Md., April 16.

UNCLE JOSH SPRUCEBY (Dave B. Levis, mgr.): Marquette, Mich., April 16, Houghton 17, Calumet 18, Ontonagon 19, Crystal Falls 20.

UNCLE TOM'S CABIN (W. A. Brady, mgr.): New York city March 4—indefinite.

UNCLE TOM'S CABIN (Stetson's; Western): Cleveland, O., April 15-20, Sharon, Pa., 22, Oil City 23, Erie 24, Jamestown, N. Y., 25, Olean 26, Bradford 27.

UNDER TWO FLAGS (Blanche Bates): New York city Jan. 28—indefinite.

VALENTINE STOCK: Toronto, Can., Aug. 27—indefinite.

VERNON, BENJ. R.: Sag Harbor, L. I., April 16, East Hampton 17, Southampton 18, Patchogue 19, Bay Shore 20.

WALTERS, JULE (Side Tracked): Kaukauna, Wis., April 16, Appleton 17, Fond du Lac 18, Janesville 19, Elgin, Ill., 20, East Chicago 21, Elkhart, Ind., 22, Benton Harbor, Mich., 23, Battle Creek 24, Grand Rapids 25-27, Muskegon 29, Ludington 30, Traverse City May 2, Petoskey 4, Alpena 7.

WARD AND VOKES: Cincinnati, O., April 14-20, So. Chicago, Ill., 21, Kankakee 22, Lafayette, Ind., 23, Danville, Ill., 24, Bloomington 25, Peoria 26, Joliet 27, Chicago 28-May 4.

WARDE, FREDERICK (Clarence M. Browne, mgr.): Toronto, Can., April 15-17, Galt 18, Guelph 19, London 20, Montreal 22-27.

'WAY DOWN EAST (Geo. A. Blumenthal, mgr.): Laconia, N. H., April 16, Marlboro, Mass., 17, New Bedford 18-20.

'WAY DOWN EAST (Western): Kalamazoo, Mich., April 16, Battle Creek 17, Muskegon 18, Grand Rapids 19, 20, Indianapolis, Ind., 22-24.

WHAT HAPPENED ON FRIDAY (Henry Brown, mgr.): Bedford, Ind., April 16, Bloomington 17, Brazil 18, Rockville 19.

WHEN WE WERE TWENTY-ONE (Geo. Clarke): Kansas City, Kan., April 15-20.

WHITESIDE, WALKER (Shipman Bros., mgrs.): New Orleans, La., April 14-20.

WHYTAL, MR. AND MRS. RUSS (A. Mellen, mgr.): Lyons, N. Y., April 16, Albion 17, Medina 18, Middleport 19, Lockport 20.

WILLARD, E. S.: Chicago, Ill., April 15-May 4.

WILLIAMS AND WALKER: Newark, N. J., April 15-20, Brooklyn, N. Y., 22-May 4.

WILSON, AL. H. (Yale and Ellis, props.): St. Paul, Minn., April 14-20, Minneapolis, Minn., 21-27, Duluth, Wis., 29, Ashland May 1, Calumet 2, Marquette 3.

WILSON, GEORGE W. (E. D. Davenport, mgr.): Jersey City, N. J., April 15-20, Baltimore, Md., 22-27.

REPERTOIRE COMPANIES.

ARNOLD STOCK (J. F. Arnold, mgr.): Hot Springs, Ark., April 15-20, Jonesboro 22-27, Cape Girardeau, Mo., 29-May 4.

AUBREY STOCK (Eastern; Mittenthal Bros.): Portland, Me., April 15-20, Augusta 22-27, Bangor 29-May 4.

AUBREY STOCK (Southern; Mittenthal Bros., mgrs.): Kansas City, Mo., April 21—indefinite.

BALDWIN MELVILLE: New Orleans, La., March 18—indefinite.

BENNETT-MOULTON (S; George K. Robinson, mgr.): Hornellsville, N. Y., April 15-20, Elmira 22-29.

BENNETT-MOULTON (R; Earl Burgess, mgr.): Watertown, N. Y., April 15-20.

BENNETT-MOULTON (O; E. K. Moulton, mgr.): Haverhill, Mass., April 15-20, Salem 22-27.

BITTNER STOCK: Spokane, Wash., April 15—indefinite.

BON TON STOCK (Eastern; Chas. Leyburne, mgr.): Elizabeth, N. J., April 15-22.

BON TON STOCK (J. F. Bushel, mgr.): Ypsilanti, Mich., April 14-22, Ann Arbor 22-28.

BOSTON COMEDY (H. Price Webber, mgr.): Magog, Can., April 15-20.

BROADWAY THEATRE STOCK (Eugene Bryant, mgr.): Monson, Mass., April 15-20, Rockville, Conn., 22-27, New Britain 29-May 4.

BURRILL COMEDY: Guelph, Can., April 15-20, London 22-27, Stratford 29-May 4.

BYRON COMEDY (T. E. Warner, mgr.): Elberton, Ga., April 15-20.

CARLTON, EFFIE R. (Walter McIntosh, mgr.): Calais, Me., April 15-20.

CARNER STOCK (Henry L. Webb, mgr.): Jamestown, N. Y., April 15-20, New Castle, Pa., 22-27, Youngstown, O., 29-May 4.

CARROLL COMEDY: Port Colborne, Can., April 15-20.

CHASE-LISTER (Southern; Glenn F. Chase, mgr.): Davenport, Pa., April 15-20.

CHESTER, ALMA (Alma Chester, mgr.): Newburg, N. Y., April 15-20, Poughkeepsie 21-27, Kingston 29-May 4.

CLARK-DESHON: Waupaca, Wis., April 29-May 4.

CLAYTON, UNA: Lynchburg, Va., April 15-20, Bristol, Tenn., 22-27.

CONROY, MACK, AND EDWARDS (Charles F. Edwards, mgr.): Hightstown, N. J., April 15-17, Red Bank 18-20.

COOK-CHURCH STOCK (H. W. Taylor, mgr.): Bridgeport, Conn., April 15-20, Taunton, Mass., 29-May 4.

CRESCENT STOCK (Simkins and Hewlette, mgrs.): Atlanta, Ga., April 15—indefinite.

CURTISS COMEDY: Navasota, Tex., April 15-20, Huntsville 22-27, Nacodgoches, May 2-4.

DALRYMPLE COMEDY: Mattoon, Ill., April 15-20, Taylorville 22-27.

DAVIDSON, FRANK S.: Westfield, Pa., April 15-17, Port Allegheny 18-20, Mt. Jewett 22-27.

DAVIDSON STOCK: Aurora, Ill., April 14-20, Freeport 22-27, Rockford 29-May 4.

DE NOIE, VERA (Chas. Rosencranz, mgr.): Elizabeth, N. J., April 15-17.

DE VONDE, CHESTER (Phil Levy, mgr.): Albany, N. Y., April 8-20, Yonkers 22-27, Paterson, N. J., 29-May 4.

DESMOND-FULLER: Key West, Fla., April 1—indefinite.

ELDON'S COMEDIANS: Seymour, Ind., April 15-20.

ERWOOD STOCK (R. J. Erwood, mgr.): Tiffin, O., April 15-20.

EVANS AND WARD STOCK: Salem, Mass., April 15, 16.

FERRIS COMEDIANS (Dick Ferris, prop.; Chas. A White, mgr.): Terre Haute, April 15-20, Dayton, O., 22-27, Indianapolis, Ind., May 6-11.

GORMAND AND FORD STOCK: Shelby, Mass., April 15-20, Greenfield 22-27.

GOODWIN-WINTER (Jack Goodwin, mgr.): Uhrichsville, O., April 15-20.

HALL, DON C.: Iroquois, S. D., April 15, 16.

HARCOURT COMEDY: Brockton, Mass., April 15-20.

HERMANN STOCK: Lunenburg, N. S., April 15-20, Liverpool 22-27, Dartmouth 29-May 4.

HILLMANS, THE: Altoona, Pa., April 15-20.

HIMMELEIN'S IDEALS: Rome, N. Y., April 15-20, Oswego 22-27.

HIMMELEIN'S IMPERIAL STOCK: Mansfield, O., April 15-20, Sandusky 22-27, Niagara Falls, N. Y., 29—indefinite.

HOLDEN COMEDY: Burlington, Ia., April 15-20.

HOWARD-DORSET: Missouri Valley, Ia., April 15-20.

HUNTLEY-JACKSON (Willis F. Jackson, mgr.): Taunton, Mass., April 15-22, Manchester, N. H., 22-27.

IMPERIAL STOCK: St. Louis, Mo., Feb. 1—indefinite.

JOSSEY STOCK (Hal Lawrence, mgr.): Colorado City, Tex., April 15-17, Big Springs 18, Midland 19, Pecos 20, El Paso 22-27, Globe, Ariz., 29-May 4.

KELSEY-SHANNON (Bruce Edwards, mgr.): Boston, Mass., April 1—indefinite.

KEMBLE COMEDY (Gus Kemble, mgr.): Anderson, Ind., April 15-20.

KING DRAMATIC (Kirk Brown; N. Appell, mgr.): Wheeling, W. Va., April 15-20, Bellaire, O., 22-27.

KING DRAMATIC (Lawrence Grattan; N. Appell, mgr.): Biddeford, Me., April 15-20, Lawrence 22-27.

KINSEY'S COMEDY: Cleveland, O., April 1—indefinite.

KLARK-SCOVILLE (H. B. Klark, mgr.): Danvers, Mass., April 15-20.

KLARK-SCOVILLE (Nep Scoville, mgr.): Glens Falls, N. Y., April 15-20, Oneida 22-27, Herkimer 29-May 4.

KLIMT-HEARN (Fred Walton, mgr.): Williamsport, Pa., April 15-20.

KRAUSS-TAYLOR: Joplin, Mo., April 15-20.

LESLIE, OLIVER: San Francisco, Cal., Feb. 1—indefinite.

LEYBURN'S BON TON STOCK: Elizabeth, N. J., April 15-20.

LINDLEY, HARRY: Niagara Falls, N. Y., April 15-20.

MACAULEY AND PATTON: Chester, Pa., April 15-20, Pittston 22-27, Wilkes-Barre 29-May 4.

McAULIFFE, JERE, STOCK (Harry Katzes, mgr.): Halifax, N. S., April 8-27, St. Johns, N. B., 29-May 4.

McCABE, JAS. L.: Waterloo, Ia., April 16, Cedar Falls 17, Clinton 19, Dubuque 20, Des Moines 22-28.

MARKS BROS. (No. 1; Tom Marks, mgr.): Oklahoma, Ok. T., April 1-13, Orillia, Can., 18-20, Midland 22-24.

MOREY STOCK (Le Conte and Flesher, mgrs.): Kirksville, Mo., April 15-20, Ottumwa, Ia., 22-May 4.

MORRISON COMEDY: Northampton, Mass., April 15-20, Fitchburg 22-27, Brockton 29-May 4.

MYRKLE AND HARDER (Joe G. Glasgow, mgr.): Logansport, Ind., April 15-20, Streator, Ill., 22-27.

NOBLES' THEATRE: Woonsocket, S. D., April 18-20.

PAYTON'S CORSE, BROOKLYN STOCK: Brooklyn, N. Y., March 25—indefinite.

PAYTON, CORSE, COMEDY (J. T. Macauley, mgr.): Newport, R. I., April 15-20.

PAYTON, CORSE, STOCK (David J. Ramage, mgr.): Scranton, Pa., April 15-20, Wilkes-Barre 22-27, New York city 29-May 4.

PEOPLE'S STOCK (W. S. Montgomery, mgr.): Ash Grove, Ark., April 15-20, Ozark 22-27.

PHELAN STOCK: Lynn, Mass., April 15-20.

PRICE-ARLINGTON (Wm. N. Smith, mgr.): De Soto, Mo., April 15-20, Festus 22-24.

RILEY-BURTON STOCK (W. H. Riley, mgr.): Frankfort, Ind., April 15-20, Elwood 22-27.

ROGERS DRAMATIC (E. C. Filkins, mgr.): Dundee, N. Y., April 15-21.

ROWE-KING STOCK (Leonard Rowe, mgr.): River Point, R. I., April 15-20, Pittsfield, Mass., 22-27, Worcester 29-May 4.

RUBLE THEATRE (C. S. Ruble, mgr.): Silver City, N. Mex., April 15-17, Deming 18-20, Bisbee, Ariz., 22-29, Tucson 29-May 4.

RYAN, DANIEL R. (W. S. Bates, mgr.): Fall River, Mass., April 15-20, Gloucester 22-27, Lowell 29-May 4.

SCHILLER STOCK (E. A. Schiller, mgr.): New Brunswick, N. J., April 15-20, Wilmington, Del., 22-27.

SPOONER DRAMATIC (F. E. and Allie; W. Dick Harrison, mgr.): Cornwall, N. Y., April 15-20, Peekskill 22-27.

STANDARD STOCK: Ottawa, Ill., April 15-17, Dixon 18-20, Janesville, Wis., 20-22.

THANHOUSER STOCK (Edwin Thanhouser, mgr.): Milwaukee, Wis., Feb. 25—indefinite.

THE GRACE HAYWARD: Mankato, Minn., April 15-20, Sioux Falls, S. D., 22-27, Sioux City, Ia., 29-May 4.

VAN DYKE AND EATON: Huntington, W. Va., April 14-20, Sistersville 22-27, Wheeling 29-May 4.

VINTON, MYRTLE: Eveleth, Minn., April 8-13, Ely 15-20.

WAITE'S COMEDY (R. R. Simmonds, mgr.): Hartford, Conn., April 15-20, Albany, N. Y., 22-27, Cohoes 29-May 4.

WALTER LESTER STOCK (C. Lester Walter, mgr.): Danville, Pa., April 15-20, Mt. Carmel 22-27.

WHO IS WHO: Stevens Point, Wis., April 16, Chippewa Falls 17, Washburn 19, Ashland 20, Lake Linden, Mich., 25, Calumet 26, Ishpeming 27, Manistique 30, Escanaba May 1.

WIEDEMANN'S BIG SHOW (Willis Ross, mgr.): Stockton, Cal., April 22-27, San Jose 28-May 5.

OPERA AND EXTRAVAGANZA.

A RUNAWAY GIRL: Detroit, Mich., April 15-17, Ann Arbor 18, Canton, O., 19.

ANDREWS OPERA: Topeka, Kan., April 15-17.

BLACK PATTI TROUBADOURS (Voelckel and Nolan, mgrs.): Latrobe, Pa., April 16, Johnstown 17, Altoona 18, Harrisburg 19, Carlisle 20, Lebanon 22, Pottsville 23, Mahanoy City 24, Shenandoah 25, Hazelton 26, Reading 27, Washington, D. C., 29-May 4.

BOSTON LYRIC OPERA (Col. W. H. Thompson, mgr.): Cincinnati, O., April 15-27.

CASTLE SQUARE: Chicago, Ill., Sept. 17—indefinite.

CASTLE SQUARE: Milwaukee, Wis., April 8-May 27.

COLUMBIA COMIC OPERA (Chas. N. Holmes, mgr.): Washington, Pa., April 15-20.

FLORODORA (John C. Fisher, mgr.): New York city Nov. 12—indefinite.

FOXY QUILLER (Klaw and Erlanger, mgrs.): Chicago, Ill., March 11—indefinite.

FRANK DANIELS OPERA (Kirke La Shelle, mgr.): Buffalo, N. Y., April 15-17, Rochester 18, Auburn 19, Oswego 20, Syracuse 22, Utica 23, Gloversville 24, Amsterdam 25, Cohoes 26, Troy 27, Albany 29, 30, Hamilton, Can., May 1, Toronto 2-4.

HERALD SQUARE OPERA (Nelson and Kintzing, props.): New York city—indefinite.

MARGUERITA SYLVA OPERA (The Princess Chic): Washington, D. C., April 15-20, Baltimore, Md., 22-27, Lancaster, Pa., 29, Wilmington, Del., 30, Trenton, N. J., May 1, Reading, Pa., 2, Allentown 3, Wilkes-Barre 4.

MISS BOB WHITE (Willard Spencer): Philadelphia, Pa., April 15-20.

MORRISON'S OPERA: Haverhill, Mass., April 22-27.

PACKARD, DAN, OPERA (Prince Pro Tem): Meridian, Miss., April 15, 16.

PRINCESS CHIC: Washington, D. C., April 15-20.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

AGNES ARDECK

As NELL GWYNNE in the version of this play produced by Miss HENRIETTA CROSMAN.

Miss Ardeck possesses youth, beauty, grace and vivacity, and these gifts of nature are accentuated by intelligence and quickness and sureness of perception. She made Nell Gwynne lovable and kind, and to those qualities added a piquancy and dash that were irresistible.—SUNDAY OBSERVER, Troy, N. Y.

Miss Ardeck proved herself to be one of the cleverest actresses on the stage, and those who have seen Miss Crosman, who created the role, say that Miss Ardeck's work is equal to that of Miss Crosman.—SUNDAY NEWS, Troy, N. Y.

The fascinating portrayal of wit and winsomeness as given by Miss Ardeck as Nell Gwynne are all true. She speaks her part well, and her grace and vivacity in the third and fourth acts show her strength and conception and broad acting.—PATERSON GUARDIAN, Paterson, N. J.

Agnes Ardeck as Nell Gwynne, a role created by Henrietta Crosman, played her part well, and her impersonation of an Irish youth was a work of art.—PRESS REPUBLIC, Springfield, Ohio.

Agnes Ardeck made a most attractive character and she captured the audience from the beginning.—TELEGRAPH, Bucyrus, Ohio.

Miss Ardeck displayed merit seldom seen by an actress so young. She has a voice of exceptional strength. By her work last night she filled every requirement, as the repeated curtain calls evinced.—TROY RECORD, Troy, N. Y.

Miss Ardeck was tender and sympathetic, cruel and kind, at the pinnacle of happiness or in the depths of despair; wilful and willing, sweet and irresistible by her very bravado.—ADVOCATE, New Philadelphia, O.

Agnes Ardeck proved herself an artist in every way and captured the audience with her work. Her acting in the fourth act, where she assumed a masculine disguise, was exceedingly strong.—SUN, Springfield, Ohio.

Agnes Ardeck as Nell Gwynne was the predominant member of the company. The role demands an actress of undoubted ability, and Miss Ardeck gave a clear [illegible] DUNKIRK DAILY OBSERVER, Dunkirk, N. Y.

Agnes Ardeck [illegible] in Mistress Nell was as clever [illegible] ever been seen in this city.—THE MORNING HERALD, Findlay, Ohio.

The role of Nell was [illegible] Miss Ardeck, a young actress [illegible] face her.—BINGHAMTON EVENING LEADER, Binghamton, N. Y.

If there is a more sprightly, versatile and winsome Nell Gwynne on the [illegible] Ardeck [illegible] several hundred Gwynnes and [illegible] acquaintance.—DAILY TIMES, Dunkirk, N. Y.

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ROBINSON COMIC OPERA (Frank V. French, mgr.): Bath, Me., April 15-20, Haverhill, Mass., 22-27, Manchester, N. H., 29-May 4.
SAN TOY: New York city March 4—indefinite.
STANTON, JOSEPHINE, OPERA: Honolulu April 29-May 9.
STANFON OPERA (Henry Hallam, mgr.):
THE BELLE OF NEW YORK: Schenectady, N. Y., April 16, Poughkeepsie 17.
THE BURGOMASTER (Eastern): Providence, R. I., April 15-20.
THE GIRL FROM H-P THERE (Edna May; Chas. Frohman, mgr.): New York city Jan. 7—indefinite.
WILBUR-KRUWIN OPERA (W. T. Powell, mgr.): Decatur, Ill., April 15-20, Jacksonville 22-27, Peoria, Ill., 29-May 4.
WILSON, FRANCIS: Erie, Pa., April 16, Hamilton, Can., 17, Toronto 18-20, Buffalo, N. Y., 22-27, Ithaca 29, Syracuse 30, Utica May 1 Schenectady 2, Troy 3, Albany 4.

VARIETY.

A SOCIAL MAID: Springfield, Mass., April 15-17, Fall River 18-20, Philadelphia, Pa., 22-27, New York city 29-May 4.
AMERICAN BURLESQUERS (W. B. Watson, mgr.): Louisville, Ky., April 15-20.
BIG SENSATION (Matt J. Flynn, mgr.): Washington, D. C., April 15-20.
BOHEMIAN BURLESQUERS (Miner and Van, mgrs.): Albany, N. Y., April 15-17, Troy 18-20, Providence, R. I., 21-27, New York city 28-May 5.
BROADWAY BURLESQUERS: Philadelphia, Pa., April 15-20.
CITY CLUB (Clark Ball, mgr.): St. Louis, Mo., April 15-20.
DAINTY PAREE (Jos. H. Barnes, mgr.): Manchester, N. H., April 15-17, Nashua 18, 19.
FRENCH BEAUTIES: Providence, R. I., April 15-20.
GAY GIRLS OF GOTHAM: Washington, D. C., April 15-20.
GAY MORNING GLORIES (Sam Scribner, mgr.): Boston, Mass., April 15-20.
HILL, FANNY, VAUDEVILLE: Bonham, Tex., April 16, Honey Grove 17, Paris 18.
HOWARD, MAY: New York city April 15-20.
INDIAN MAIDENS: New York city April 15-20.
JACK'S, SAM T. (Mabel Hazelton, mgr.): Detroit, Mich., April 15-20.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Newark, N. J., April 15-20.
MERRY MAIDENS: New York city April 15-20.
MISS NEW YORK: Cleveland, O., April 15-20.
NEW YORK GIRLS: Paterson, N. J., April 15-20.
NEW YORK STARS (Jack Blake, mgr.): Chicago, Ill., April 15-20.
ORIENTAL BURLESQUERS (W. B. Watson, mgr.): Chicago, Ill., April 15-20.
RAMBLERS (Heuck and Fennesy, mgrs.): Minneapolis, Minn., April 15-20.
REEVES, AL.: Lynn, Mass., April 8-20.
RICE AND BARTON GAIETY: Jersey City, N. J., April 15-20.
ROSE HILL FOLLY (J. Herbert Mack, mgr.): St. Paul, Minn., April 14-20.
ROYAL BURLESQUERS (Clark Bros., mgrs.): New York city April 15-20.
TWENTIETH CENTURY MAIDS (Harry Morris, mgr.): Memphis, Tenn., April 17-20.
UTOPIANS (T. W. Dinkins): Buffalo, N. Y., April 15-20, Toledo, O., 22-27, Louisville, Ky., May 6-11.
VAGABOND BURLESQUERS: Buffalo, N. Y., April 15-20.
VICTORIA BURLESQUERS: Buffalo, N. Y., April 15-20.
WINE, WOMAN AND SONG (W. W. Theise, mgr.): Philadelphia, Pa., April 15-20.
WRENS: Birdsboro, Pa., April 16, Rogerstown 17, Downingtown 18, 19, Parkersburgh 20.

MINSTRELS.

CULHANE, CHACE AND WESTON'S (Will E. Culhane, mgr.): Frederick, Md., April 16, Taneytown 17, Charlestown 18, Gettysburg, Pa., 19, Spring Grove 20.
FIELD'S, AL. G. (Eastern: Dan Quinlan, mgr.): Cambridge, O., April 16, Barnesville 17, Coshocton 18, Alliance 19, Ravenna 20, Lorraine 22, Elyria 23, Bellevue 24, Fremont 25, Fostoria 26, Kenton 29, Troy 30.
FIELD'S, AL. G. (Western; Chas. H. Armitage, mgr.): St. Paul, Minn., April 14-17, Minneapolis 18-20.
GORTON'S G. A. Pearl, mgr.): Newton, N. J., April 16, Morristown 17, Nyack, N. Y., 18, Englewood 19.
HAVERLY'S MINSTRELS: Hazelton, Pa., April 16, Allentown 17, Bethlehem 18, Camden, N. J., 19, 20, Baltimore, Md., 22-27.
MAHARA'S MINSTRELS: Galena, Ill., April 16, Plattsville, Wis., 17, Shullsbury 18.
RUSCO AND HOLLAND'S MINSTRELS: Oskaloosa, Ia., April 16, Knoxville 17, Des Moines 18, Ottumwa 19, Chillicothe 20, Leavenworth, Kan., 21, Atchison 22, St. Joseph, Mo., 23, Topeka, Kan., 24, Lawrence 25, Ottawa 26, Olathe 27, Kansas City, Mo., 28-May 4.
SUN'S, GUS: Sault Ste. Marie, Mich., April 17, Manistique 19, Gladstone 20, Escanaba 22, Ishpeming 23, Hancock 24, Houghton 25, Iron Mountain 27.
NASHVILLE STUDENTS: Port Gibson, Miss., April 16, Vicksburg 17, Greenville 18, Clarksdale 19, Helena, Ark., 20, Cairo, Ill., 22, Dupuoin 23.
VOGEL AND DEMING'S MINSTRELS (John A. Vogel, mgr.): Pittston, Pa., April 16, Wilkes-Barre 17, Carbondale 18, Easton 19, Trenton, N. J., 20, New Brunswick 22, Plainfield 23, Asbury Park 24, Long Branch 25, Red Bank 26, Elizabeth 27, Atlantic City 29, 30, Chester, Pa., May 1, Wilmington, Del., 2, Norristown 3, Pottsville 4.
WEST'S MINSTRELS: Ottawa, Can., April 22, Burlington, Vt., 23, Manchester 24, Lynn, Mass., 27, Boston 29-May 4.

MISCELLANEOUS.

A. AND T. BIOGRAPH: Bloomsburg, Pa., April 16, 17, Mahanoy City 18.
AERIAL LADIES' SEXTETTE: Waycross, Fla., April 16.
BARNUM AND BAILEY'S CIRCUS: Budapest, Hungary, April 8-20.
BINGHAM (Ventriloquist): Richmond, Va., April 22, Norfolk 29.
COYLE'S MUSEUM: Oklahoma City, Ok. T., April 15-20.
ELA'S CIRCUS: Fredonia, Ill., April 16, Carbondale 17, 18, Murphysboro 19, 20.
FLINTS, THE: Dubuque, Ia., April 8-13, Madison, Wis., 15-20, Monmouth, Ill., 22-27, Springfield 29-May 4.
GENTRY'S DOG AND PONY SHOW: Fort Smith, Ark., April 13, Fayetteville 15, Rogers 16, Aurorasville 17.
HART (Hypnotist): Mt. Airy, Ky., April 10-16, Weldon, N. C., 17-20, Tarboro 20-27.
HERRMANN (Thurnier and German, mgrs.): Duluth, Minn., April 20.
KELLAR (Magician): Jackson, Mich., April 19.
KILTIES' BAND (T. P. J. Bower, mgr.): Belleville, Can., April 1—indefinite.
KNOWLES, THE (Hypnotists; F. E. Knowles, mgr.): Austin, Tex., April 14-20, Dallas 20-27.
LOWANDE, TONY: West Indies.
MICKLES, MAY: Mooreville, Ind., April 16.
NORRIS AND ROWE'S ANIM'L SHOW: St. Helena, Cal., April 16, Napa 17.
PAULINE (Hypnotist): Smith's Falls, Ont., April 15-20.
PERKINS, ELI: Phillipsburg, Mont., April 18, Ritzville, Wash., 20, Grangeville, Idaho, 22, Lewiston 23, Moscow 24.
PUBILLONE'S CIRCUS: Havana, Cuba, March 31—indefinite.
QUINCUPLEXAL (Henry Walsh, mgr.): Buffalo, N. Y., April 8—indefinite.
RINGLING BROS.' CIRCUS: Chicago, Ill., April 10-27.
SENENGALA (Walter C. Mack, mgr.): Chambersburg, Pa., April 15-20.
SOUSA'S BAND: Portland, Me., April 16, Boston, Mass., 17, Providence, R. I., 18, Hartford, Conn., 19, New Haven 20, New York city 21, Paterson, N. J., 22, Putnam, Conn., 23, Norwich 24, Fall River, Mass., 25, Taunton 26, Brockton 27, Boston 28, New Bedford 29, Boston 30, St. Johnsbury, Vt., May 1, Burlington 2, Montreal, Can., 3, Watertown, N. Y., 4.
TREVINO'S MEXICAN CIRCUS: Havana, Cuba, March 31—Indefinite.
UNITED STATES MARINE BAND (Howard Pew, mgr.): Kalamazoo, Mich., April 15, Detroit 16, 17, Toledo, O., 18, Bay City, Mich., 19, Saginaw 20, Buffalo, N. Y., 21, Rochester 21, Ogdensburg 22, Watertown 22, Utica 23, Auburn 24, Ithaca 25, Wilkes-Barre, Pa., 26.
WELSH BROTHERS' CIRCUS: Lancaster, Pa., April 15-27.

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COLLEGIATE NEWS

CHICAGO.

Gross Bills in the Windy City—Ringling's Circus in 1873—Notes Newsy and Mirthful.

(Special to The Mirror.)

CHICAGO, April 15.

E. S. Willard and May Irwin are the new comers here this week, while Anna Held and Peter F. Dailey remain until next Sunday. It was at this city, by the way, that Mr. Willard was taken so seriously ill many months ago, and he had recovered sufficiently to stand in his window at the Auditorium Annex and wave a hearty but feeble welcome to Goodwin, Crane, Hopper, Cottier, Thomas and the other Lambs of the big gambol as they finished their parade at the hotel across the way. Chicago first "discovered" Willard in this country, it might be said, and he had a royal welcome when he returned to Powers' last night in David Garrick. He is supported by an excellent company. During his engagement of three weeks he will present The Professor's Love Story, Tom Pinch, and The Middleman.

I am reluctantly compelled to note the downfall of another actor. The "human pin cushion" was brought before me in the police court the other day on a charge of "lifting" a scarf pin. If he had stuck to his regular line of ordinary pins he would have been acting yet. But I suppose he wanted to star, like all the rest, and took a scarf pin. Of course the daily papers referred to this museum freak in their headlines as "another actor gone wrong." (I hope you will see the point. I made the "human pin cushion" see it.)

Jolly May Irwin had a great house at the Grand last evening, and Madge Smith, Attorney made a hit, for it gives May the opportunity of other days. Joe Sparks and Jacques Kruger do excellent work. Miss Irwin is at the Grand for two weeks, after which Primrose and Dockstader will follow with their burnt corkers.

This is Peter Dailey's last week at the Illinois in the merry Hodge, Podge and Company, in which he amuses with the aid of pretty Christie MacDonald and the statuesque Frankie Bailey. Louis Mann and Clara Lipman will follow next Monday in All on Account of Eliza.

New York hits are upsetting our Summer plans here. Manager Litt will run The Christian at McVicker's as long as possible, instead of bringing The Price of Peace from Broadway. Mary Mannering will bring Janice Meredith to the Illinois May 6 to fill the Florodora date, leaving the clever musical trifle at your Casino, and Are You a Mason is slated for the Summer at Powers', in place of The Climbers, which Miss Bingham wants to keep on at your Bijou as long as possible.

Anna Held has been breaking all records at McVicker's with Papa's Wife at the Litt prices and will continue through this week. E. J. Morgan has arrived and the rehearsals for the big production of The Christian next week are now going on. Katherine Grey and John Mason will be in the cast.

Manager Frank McKee was here at the Wellington last week with Mrs. McKee (Isabelle Coe) and their daughter, for Mr. Dailey's opening. They left for New York Tuesday. Mr. and Mrs. McKee were married here, their daughter was born here and they love the old town for association's sake. And it might be added that Hoyt and McKee took thousands of Chicago dollars through the box-office window of our Grand Opera House.

Henry Raeder, author of Greater Than King, the Cromwell drama that has done so well for three weeks at the Dearborn, has published the play in an illustrated souvenir form. Greater Than King will be put on the road next season. Yesterday the stock company went back to the regular routine and gave Puddnhead Wilson.

It is seldom that the Castle Square Opera company has broken its rule to change the bill every week, but The Wedding Day is such a hit that it will be kept on during the present week, with Falka to follow.

The bill this week at the Great Northern is Eight Bells. The Dairy Farm will follow. Archie Boyd will soon come to the Great Northern in The Village Postmaster, for a long Summer run. The patrons of this house love the live stock drama.

The "headliners" here in vaudeville this week are Grace Van Studdiford and Will H. Fox at Hopkins'. Kara and Lewis and Ryan at the Chicago Opera House. Leach and Cressy and Dunn at the Olympic. Josephine Sabel and the Brothers Dumm at the Haymarket, and Baby Lund at the Victoria.

A Texas Steer was given at the Academy of Music yesterday. At the Bijou Smith O'Brien appeared in The Game Keeper.

Under the Lash was put on at Hopkins' by the stock company yesterday.

Louis Francis Brown is giving a successful series of Sunday afternoon concerts at the Studebaker, of which he is the new manager. He started in on Easter day with a piano recital by Josef Hoffman. The United States Marine Band, with Amy Whaley as soloist, gave a concert yesterday, and on next Sunday afternoon David Bispham and the Spiering Orchestra will appear.

The opera, King Solomon, is being given this week at the Yiddish Theatre, Irwin's. Mr. and Mrs. Simon and Mr. Rothstein have the leading roles.

The stock company at the Victoria is presenting Northern Lights this week.

The grand opera season opens at the Auditorium next Monday evening.

The Heart of Chicago is at the Alhambra this week, and will be followed by A Texas Steer.

The gorgeous illuminated night parade of the Ringling Brothers' Circus last Monday evening was followed by the opening Wednesday, and great crowds have witnessed the first circus we have ever seen in Chicago. It will remain at the Coliseum during this week and next, after which the canvasman will get onto his job.

James Devlin, a clever comedian who is with The Heart of Chicago, has had John Dillon's old farce, His Last Legs, written down to a sketch and will do it in vaudeville as Felix Fogarty's Fix.

A number of the friends of John Hogarty, the well-known agent, who has been ill for some time, will tender him a benefit at McVicker's next Friday afternoon. A big bill is being arranged.

I have the cards of Kirke La Shelle 2nd, who made his debut in New York not long ago, and I sincerely trust that he is booked for a long run under the able management of his father.

John W. Jess and Dan Baker, of A Hot Old Time, were here last week en route to Broadway.

Mrs. William H. Crane is visiting friends here for a few days.

From St. Paul I have a bunch for the sonbrette album: Carlo Portello, the Mexican thrush (a bird), Debbie Vedder, and Ollie Joy.

The Apollo Club gave the last concert of its twenty-ninth season at the Auditorium to-night. Charles Gautier, the operatic tenor, was the soloist. There was a large audience.

Arthur F. Clarke, who used to pave the way for John Drew and other stars, called on me the other day. He is on the road to recovery from an illness of years and is discovering rest cures instead of one night stands.

"RIPP" HALL.

PHILADELPHIA.

Miss Bob White Produced—Light Opera at the Grand—Stock Companies Prosper—Gossip.

(Special to The Mirror.)

PHILADELPHIA, April 15.

Two important productions are made this week in the Quaker City. They are Miss Bob White and Betsy Ross. Both are being boomed with the hope of running for the rest of the season.

Willard Spenser's comedy-opera, Miss Bob White, received its first representation to-night at the Chestnut Street Theatre to a crowded house. The cast:

Artie Tre Billion	Raymond Hitchcock
Billy Van Million	John C. Slavin
Duke of Hightitles	George Honey
Lord Bashful	William E. Philp
Friend Samuel Rodd	Nicholas Burnham
Jack Hearty	Thomas Whiffen
O'Yankemin	R. E. Nelll
George Washington De Vere	Sherman Wade
Nagg	Albert Froome
Clare Livingston	Ethel Jackson
Goldenrod	Alice Campbell
Miss Elvinthepast	Jennie Hawley
Miss Schuyler	Edna Burd
Maggie	Frances Golden
Marion	Henrietta Kendall

The story tells how two young millionaires are forced to become tramps by losing an election bet. They find their way to a dairy farm in the suburbs of Philadelphia and the farmer puts them to work. A New York society belle, who is in love with one of the millionaires, comes to the farm disguised as a dairy maid, and in this guise wins her lover. There is another pretty love episode in the farmer's daughter, who throws off the attentions of an English nobleman for a farmer lad, who goes to Santiago as a jackie in the United States Navy and returns with honors for bravery.

The Chestnut Street Opera House is closed to-night and a dress rehearsal of Betsy Ross, that will be presented to-morrow evening, is in progress.

Maude Adams in L'Aiglon is in her second and last week at the Broad Street Theatre. The Burgomaster will follow, with a return to regular prices.

Robert B. Mantell inaugurated a two weeks' return engagement to-night at the Auditorium, appearing in The Dagger and the Cross, one of the most pleasing and popular plays in his repertoire. He was greeted with a large and fashionable audience. Manager M. W. Hanley has surrounded the star with a capable company, with pretty and appropriate costumes and scenic effects. For Mr. Mantell's second week the bills announced are A Secret Warrant, Hamlet, and Othello.

To Have and to Hold opened to-night at the Walnut Street Theatre for a two weeks' stay, with anything but brilliant prospects. Isabel Irving, Robert Lorraine, and Holbrook Blinn are the principals.

Virginius is the offering this week of the Durban-Sheeler Stock company at the Girard Avenue Theatre, and Walter Edwards gives a fine portrayal in the title-role, aided by Bertha Creighton as Virginia and the able and competent company. A large and enthusiastic audience was present to-night. Next week, Under Two Flags.

The pupils of Henry Ludlam, elocutionist and dramatic teacher, will give on April 19, at Broad Street Drawing Rooms, three one-act plays.

On the Wabash is the bill for the week at Forepaugh's Theatre, presented by the stock company, headed by Isabelle Evesson, Florence Roberts and John J. Farrell. The Merchant of Venice, with George Learock as Shylock, is announced for the coming week. Isabelle Evesson has resigned and leaves the company next week; Carrie Radcliffe returns to fill the position she vacated earlier in the season.

At the National Theatre, McFadden's Row of Flats has a crowded and pleased house. Harry Watson, Bobby Ralston, McWatters and Tyson, Jennie Lamont, Jerry Sullivan, and the brothers Frederick are worthy of special mention. Next week, Agnes Burroughs in East Lynne.

The Grand Opera House management has abandoned vaudeville for the present, and this evening the Wilbur Opera company, with Pauline Hall as the star, began a supplementary season, opening with Fra Diavolo. The prices are 10, 20 and 30 cents for evenings, with 10 cents for daily matinees. The opening performance attracted large patronage.

The Dairy Farm continues at the Park Theatre, and with benefits to employes and outside organizations booked remains for the entire month of April.

The Standard Theatre Stock company is giving a creditable representation of The Streets of New York, with John Terriss and Charlotte Severson in the leading roles. Patronage fair.

Martin's Uncle Tom's Cabin proved a drawing card this week at the People's Theatre. The Convict's Daughter is underlined.

Dumont's Minstrels at the Eleventh Street Opera House continue with their three funny burlesques to the usual large business. Hughey Dougherty receives a testimonial April 25.

S. FERNBERGER.

BOSTON.

Bernhardt and Coquelin Appear—Arthur Byron Bests Thugs—More Park Rumors.

(Special to The Mirror.)

BOSTON, April 15.

Sarah Bernhardt and M. Coquelin make the most important dramatic event of the week in Boston, and the large advance sale indicates that the engagement will be the most successful that this famous French actress has ever played here. Of course the chief novelty was to see how Bernhardt would play L'Aiglon, and consequently the audience was especially large and enthusiastic to-night. Rostand's drama will be repeated every evening this week, and the second week will have Cyrano, Hamlet, and all the other features of the repertoire.

Jerome Sykes had a large audience at the Boston Museum to-night in Foxy Quiller, for the performance was as a benefit to W. D. Andreas, James R. Keen, and Frank Cauley, of the business staff of the house.

Henrietta Crosman opened the last week but one of her stay in Boston at the Tremont, and the audiences still continue of splendid size, showing the great personal success that she has made here with her merry play, Mistress Nell. Miss Crosman will make no tour of New England this year, as she is to go from the Tremont directly back to New York.

Mary Hampton has been absent from Boston for more than two seasons, and the welcome that she had to-night in Human Spiders at the Grand Opera House showed that she was just as great a favorite as in the days when she was leading woman of the stock company at the Boston Museum.

J. K. Emmet and Lottie Gilson were the newcomers at the Park to-night, opening in Fritz in a Madhouse. They are great favorites here, but they make a mistake when they declare that the piece was written especially for them, for memories can go back to the times when the elder Emmet played the same play here.

Alvin Joslin has not had a hearing in Boston for several seasons, and its presentation at the Bowdoin Square to-day was especially good, for Charles Willard, who opened a starring engagement supported by the stock company, made even more of the title-role than Mr. Davis, the original, used to do. He was delightfully funny, and Ella Soutter Willard shared the honors. John W. Rose was specially engaged and made a hit.

So well received was The Merchant of Venice when given by the stock company at the Castle Square two weeks ago that a revival was made to-night with the same cast. Other Shakespearean revivals are talked about, and it would not be surprising to see Hamlet put on, with Lillian Lawrence emulating Bernhardt and playing the melancholy Dane.

Richard Mansfield is in the second and last week of his stay at the Hollis with Henry V. A Bostonian critic was sharp enough to discover an anachronism in the stage settings, and wonders why the lion and the unicorn appeared in the decorations a century or two before the union of Scotland and England. Mr. Mansfield has not yet explained.

For a Life is the play of the week with the stock company at the Grand.

Ben Hur opened its last week at the Colonial to-night. Annie Russell in A Royal Family April 22.

The Columbia is still dark and no announcement of reopening is made, while the controversy in regard to its possession has come up again in the courts. Mr. Grace has taken possession of the premises, claiming that $3,722.56 is due him for back rent, also that alterations have been made in the building which violate the terms of the lease. It is also claimed that by giving a week's vaudeville entertainment Mr. Chamberlyn broke his agreement. There was a hearing before Chief Justice Mason in the Suffolk Superior Court last week, but it was not finished and the case was continued, and will come up again to-morrow. Meantime there is no prospect of any attraction coming in and the house bids fair to remain dark.

An interesting rumor made the rounds last week in regard to the Park for next season. It was that J. A. Crabtree, the brother of Lotta, who owns the lease, would return to the house as manager, while the comedienne herself would occupy the house a great part of the season with revivals of some of the old successes. That would certainly be an attraction that would meet with the greatest of favor among Bostonians.

W. A. McConnell sailed for England on the *Commonwealth* last week and will have a number of theatrical commissions to perform in London. He will dispose of the English rights for several of Julia Marlowe's productions, look for a new play for Herbert Kelcey and Effie Shannon, bring some new songs for Peter F. Dailey, and get a brief rest after his overwork in this city. Quite a party of theatrical friends saw him off.

The last week of the grand opera season at the Boston was freer from disappointments than the first. Jean de Reszke sang swice before tremendous audiences and Melba sang three times. The only time that the opera had to be changed was when Dippel was too hoarse to sing Siegfried, but as that gave another chance to hear Ternina as Tosca the change was welcome. Fritzi Scheff could not sing Zerlina in Don Giovanni, but the ever-ready Bauermeister took her place. Notwithstanding the patronage, Mr. Grau says that he is satisfied and has arranged with Eugene Tompkins for another season next year.

William Farnum was ill for several days last week and was unable to play the title-role in Ben Hur. William J. Kelly took the part at short notice and made a hit.

Charles E. Hamilton made brief visits to Boston friends after an extended tour of sightseeing through some of the one-night stands of Maine. Cuyler Hastings is reported as doing splendid work with Mr. Gillette's old character in Sherlock Holmes.

Harry F. Jordan, who has just got back from across the continent with At the White Horse Tavern, starts out again ahead of The Little Minister.

Florence L. Wells has succeeded Adelina Adler, who left Ben Hur for matrimony. She is a Dorchester girl, only seventeen years old, and obtained her stage experience in a repertoire company. She is of a theatrical family, her grandfather being T. M. Hunter and her grandmother Bessie F. Hunter Hight.

Clara Bartenux has been engaged to play the fairy queen in Little Red Riding Hood at the Museum.

Not only is Mary Sanders going back to the Castle Square, but Tony Cummings, whose defection made a sensation recently, has signed to return.

Sheridan Block has been especially well received with Richard Mansfield's company at the Hollis.

Rachel Noah's benefit last week had as its conspicuous feature Kitty Clive, a one-act play in which Gertrude Roosevelt made the conspicuous success.

Homer Norris gave a reception in honor of Carrie Bridewell in his studio in the Pierce Building one afternoon last week.

There was one incident that did not become well known until after John Drew's company had left Boston, and there has been no publication of it whatever. One rainy night of the last week of his engagement Arthur Byron was hurrying along Dartmouth Street when he was attacked by two men. He had his umbrella over his face, so that he was taken entirely by surprise, but he made such resistance that they turned and ran. He was late for the theatre then, and so the affair was not reported to the police.

Isabel Florence won much praise for the coaching which she gave the society girls who took part in the Vincent Hospital theatricals last week. Only women were admitted to the performances, but they say that the dancing would have done credit to professionals.

They had lively times at the Park two days last week when Sadie Martinot was there in Sapho. One night two drunken men in the gallery began talking to the stage, and Miss Martinot pluckily gave orders to ring down the curtain. No heed was taken and she gave the order again and the curtain fell. After the men had been ejected the play was resumed, and the star received hearty applause. Frank Farrington is no longer in the company.

JAY BENTON.

ST. LOUIS.

Close of Castle Square Season—Signs of Summer at the Gardens—Bills.

(Special to The Mirror.)

ST. LOUIS, April 15.

The second season of the Castle Square Opera company came to a close at Music Hall Saturday evening in a blaze of glory. There were twenty-one weeks in the season, some of varying successes, others sufficiently prosperous to prompt the management to believe that the local field of opera in English by American artists and at popular prices has not been exhausted. The impression is that Mr. Savage will come back in 1901-1902, but will condense his stay to ten weeks, and if he cannot make arrangements with the Music Hall people, whose title to the big Olive Street property is now being assailed by the Public Library contingent, he will go to some other house, possibly the Odeon or a down-town theatre. The talk is strong about a new theatre, but it seems to be out of the question to have a building ready in time for next season. Mr. Savage has made money in St. Louis this year, not so much perhaps as his efforts to raise the local standard of musical taste should entitle him to, but enough to give him a worthy appreciation of the general public favor in which his enterprise is held. The most important musical events of the season were the presentation of The Prophet, Die Freischuetz, Lucia di Lammermoor, La Boheme, and Aida. Next in importance were Cavalleria Rusticana, Il Trovatore, and Gilbert and Sullivan's Mikado, Pinafore, and Patience. El Capitan also achieved a popular success.

The company's principals this season included Adelaide Norwood, Maude Lillian Berri, Gertrude Rennyson, Gertrude Quinlan, Frances Graham, Esther Elsworth, Josephine Ludwig, Bianca Barducci, Maud Lambert, Blanche Chapman, Eleanor Kent, Joseph F. Sheehan, Miro Delamotta, Harry Davies, Barron Berthald, William E. Wegener, Reginald Roberts, Edward P. Temple, W. W. Hinshaw, Clinton Elder, E. N. Knight, Arthur Wooley, William Pruette, William Paull, Francis Rogers, Wm. H. Clarke, Francis J. Boyle, Charles Meyers, Edward A. Clark, Winfred Goff, and Frank Moulan. Among those who lately joined and co-operated with the company, Esther Elsworth and Gertrude Rennyson may be said to have achieved the greatest artistic success. Among the men the strongest name among the new comers was Winfred Goff, the baritone. He has a beautiful voice, strong, sympathetic, flexible and resonant. Farewell week began with Faust—a bad selection, because the Faust brand of Castle Square opera is a bit hackneyed. This was followed with Martha—a case of the same sort. Then came The Bohemian Girl, a good choice, then Lucia, Il Trovatore, Lohengrin, and Patience, with a repetition of Il Trovatore at the Saturday matinee. Farewell night Patience was the offering in order to insure the pdesence of the largest number of principals in the cast. Winfred Goff sang the announcement Song from I Pagliacci, Harry Davies gave "Blodwen my Darling," from Parry's Welsh opera Blodwen, and F. J. Boyle gave the "Farewell to the Cont," from La Boheme. Then the entire company, principals, chorus and orchestra joined in "Auld Lang Syne," in which the audience chimed with a will. A midnight train took the company to Milwaukee. Misses Norwood, Lambert, Ludwig, Rennyson, Graham, and Messrs. Sheehan, Goff, Clarke, Paull, Temple, Delamotta, Ranney, the chorus, Director Liesegang, Manager Southwell and family and Treasurer Wallie were of the party. A final farewell was given in the Union Station Midway. The business done after Tuesday night was tremendous. The large Music Hall, with a seating capacity of 3,000, was entirely inadequate, as hundreds stood at each performance.

Lady Huntworth's Experiment did not do well at the Olympic. The play was much better received than others of three productions offered here earlier in the season by this company. This evening Tim Murphy made his second appearance of the season at the Olympic, presenting The Carpet Bagger. Dorothy Sherrod lends his supporting company. J. A. Streeper, doorkeeper, and "Dick" Richey, assistant treasurer of the Olympic, were tendered a benefit this evening and their friends packed the house. Mrs. Leslie Carter April 22.

The Four Cohans in The Governor's Son did a good business at the Century. This is the last week of the season at the Century, and the attraction is the Lees, hypnotists.

Manager Garen has Lost in the Desert at the Grand. In the company are: Edwin Walter, Orlin Kyle, Randolph Roberts, Louis Thiel, Van Dyke Brooke, Henry Keene, Albert C. Davies, Jack Meredith, Walter Blanchard, Joe J. Williams, Frank Guckert, Helen Aubuery, and Ida Breyer. Next week, Because She Loved Him So.

At Havlin's Manager Garen is offering Human Hearts with the following cast: Frederic Fairbanks, Sully Guard, Edward McHugh, John M. Stevens, Edward Leach, Myna Ketchum, Rose Emerson, Josephine Sutherland, and Eulalia Bennett. Fogg's Ferry will follow.

Agnes Burroughs is presenting East Lynne at the Imperial. At Valley Forge underlined.

The new St. Louis orchestra of fifty musicians, under the direction of Homer Moore, made its debut at the Odeon Sunday afternoon. A series of popular concerts by this orchestra and vocal and instrumental soloists is projected for Sunday afternoons. At the initial concert Mrs. Ida Fitzhugh Shepard, prima donna soprano, who has recently taken up her residence in St. Louis, received her formal introduction to the local public. Wilhelmina Lowe, harpist; George C. Carrie, James J. Rohan, Burt McKinnie were also on the programme.

The next entertainment by Guy Lindsley and his pupils will be given at the Odeon on Friday evening, April 19. A novelty will be the first production on any stage of a charming comedietta entitled A Typewriter on Trial, by H. B. Wandell, a well-known St. Louis newspaper man. The remainder of the programme is made up of Tears! Idle Tears! Off the Stage, and Who's to Win Him. The following pupils will appear: Catherine Ruwe, Grace Benham, Emily Woods, Lenore B. Smith, Anna Bantz, Reeves Coghlan, Alice Christensen, Frank J. Lipp, J. Andy Baker, Albert Lee Cunningham, A. S. McCloskey, W. F. Blackshaw, and Master Frederick Koch.

All the Summer gardens are taking on new paint and their spring time freshness. Probably the most extensive improvements are being made at the Suburban Garden, where a new pavilion is being constructed. Land just south of the old grounds has been added and is being transformed into a lawn and promenade, promising a scene of much beauty, with the aid of landscape gardening. Vaudeville will probably be the attraction this Summer. The Delmar Garden will offer vaudeville and light opera. The usual vaudeville performance will occupy the boards at Forest Park Highlands again under the management of Colonel John D. Hopkins. The smaller gardens, Koerner's, Manion's, the Oakland, and others will also be in the field again.

Manager Frank McNeary, of Uhrig's Cave, informs me that this, the twenty-eighth season of Summer opera, will open June 2, with the Maude Lillian Berri Opera company. It is announced that Forest Park Highlands and Delmar will open on May 12.

J. A. NORTON.

WASHINGTON.

Musical Comedy at the Columbia—Plans at the Lafayette—Current Attractions.

(Special to The Mirror.)

WASHINGTON, April 15.

The Marguerita Sylva Opera company in The Princess Chic opened to-night at the Columbia Theatre to a large audience. Miss Sylva, scored an instantaneous success. An excellent supporting co. included Joseph C. Miron, Thomas C. Leary, Hubert Wilke, Walter A. Lawrence, Frederick Knights, Neil McNeil, Agnes Paul, and Isabelle Underwood. Tim Murphy will follow.

John Drew in Richard Carvel is the attraction at the New National. The matinee benefit performance given by N. C. Goodwin last Wednesday for Garfield Memorial Hospital netted that institution a large amount. The Bostonians next Monday.

The Banker's Daughter is perfectly presented this week by the Lafayette Square company. Successes are scored by Eugene Ormonde, Charles Wyngate, John T. Sullivan, Walter Craven, John Daly Murphy, Robert Rogers, William H. Conley, Frederick Sullivan, Percy Haswell, Louise Mackintosh, Agnes Maynard, and Katherine Field.

Robert Fitzsimmons in The Honest Blacksmith has a very large opening house at the Academy. Human Hearts is the underline.

The Kneisel Quartette will give a concert at the National Rifles' Armory Hall, May 6.

R. G. Craevin, the Washington publisher, has completed a souvenir book of N. S. Goodwin and Maxine Elliott's appearance in When We Were Twenty-one for the European engagement.

A benefit will be given at the National Theatre next Friday afternoon for the Bell Home for Children, when Emile Christiani's symphony, "The Soul Seeking Eternal Truth," will be rendered. Those taking part will be Haley's Orchestra, the Germania Maennerchor, and Salome Wingate.

Mary Kimball, the pianist, was a special guest at the White House last Thursday morning, playing for the President and Mrs. McKinley.

The Columbia Theatre will have a stock musical comedy company for its supplementary season. J. C. Duff will be associated with Manager Luckett in the venture. The season will open May 6. The Geisha, The Circus Girl, The Runaway Girl, The Gaiety Girl, and others will be given.

Manager Fred G. Berger has engaged Edwin Arden as his leading man of the Berger Stock Summer season at the Lafayette Square. He will first appear as Romeo to Percy Haswell's Juliet, May 20. The present season at this house, that has been under the direction of Managers Bellows and Long, will terminate April 27, when Messrs. Bellows and Long go to Denver for the Summer. There will be no intermission. A big production of Rosedale is in preparation for the week of April 29, with John T. Sullivan as Elliot Gray.

JOHN T. WARDE.

CINCINNATI.

Troubles at Robinson's—End of Pike Season—Grand Opera at Music Hall.

(Special to The Mirror.)

CINCINNATI, April 15.

Considering the fact that it was a return engagement, The Runaway Girl fared exceedingly well at the Walnut April 6-13. To-night the Four Cohans opened in The Governor's Son and pleased a good audience. They have always been great favorites here in the vaudeville houses, and having a suitable vehicle for their talents there is little doubt but that they will hold their own throughout the week. Next week, Arizona.

The most important event of the week will be the three performances of the Metropolitan Grand Opera company at Music Hall, Friday and

Saturday. The company will sing Die Walkure, Tristan und Isolde, Lucia di Lammermoor, and Cavalleria Rusticana.

The last week of the season is always the most interesting at the Pike, for then the company's admirers turn out in force to bid them good-by. Saturday night the enthusiasm ran especially high; the women of the company were overwhelmed with flowers and there were many speeches at the close of the second act of Confusion. The stock company having departed, the Boston Lyric Opera company returned for a short season and opened with The Idol's Eye. Frank Daniels crossed Cincinnati off of his map many seasons ago, so this operetta was a novelty and it took well with the audience. To-night Carmen is the bill, with Cullamarini and Russo in the leading roles.

They have been making history at Robinson's so fast in the last few days that it is hard to keep up with the developments. On what was to have been the closing night the treasurer, who was also financial backer of the company, concluded to decamp with the proceeds, which naturally started a small riot among the audience who had paid their money and the actors who hadn't received theirs. Between the two, Manager Rosenthal was glad to accept the courtesies of the nearest police station. The next day the delinquent treasurer returned, and Mr. Rosenthal, showing that he was innocent in the matter, made arrangements to redeem the outstanding tickets and turned the house over to the company, who gave a series of benefits that netted them enough to enable them to get out of town. Nothing daunted, Mr. Rosenthal has secured a new backer, and with another company (the third of the season) has reopened the house with Lynwood. Thus the effort to make Robinson's paying theatrical property goes on with a perseverance that is admirable.

Ward and Vokes are at Heuck's this week and, as usual, are playing to the capacity of the house, in The Floorwalkers.

Treasure Island, a dramatization of Robert Louis Stevenson's novel, is at the Lyceum.

H. A. Sutton.

BALTIMORE.

Arizona Rakes a Hit—Changes at the Lyceum Gossip.

(*Special to The Mirror.*)

Baltimore, April 15.

The attraction at Ford's Grand Opera House this week is Arizona. Much was expected of this performance, for our theatregoers were well posted as to its remarkably successful run at the Herald Square Theatre. There was no disappointment experienced by to-night's audience. The play is a delightful one in every sense and it was charmingly produced. The company includes Vincent Serrano, J. W. Cope, Walter Hale, Edwin Holt, William Haworth, Edgar Selwyn, George O'Donnell, W. H. O'Connor, Stephen Grence, Belmo Calvert, Olive May, Marion S. Barney, Mattie Earle, Margaret Mayo, and Louise Closser. The Princess Chic next week.

The Eleventh Hour is presented at the Holliday Street Theatre. It contains many telling situations and climaxes, together with excellent scenery. The cast is a competent one. Aptly enough, The Eleventh Hour will be followed by On the Stroke of Twelve.

The Academy of Music is dark this week. The Four Cohans in The Governor's Son April 22.

Manager Chase announces that his regular season of popular vaudeville at the Lyceum Theatre closed with the performance last Saturday night. The theatre, however, will reopen April 22 for a Spring season of five weeks, during which Albaugh's Stock company will present a series of plays.

Buffalo Bill's Wild West Show will exhibit here April 22 and 23, and the Ringling Brothers' Circus will follow, May 7 and 8. It goes without saying that they will both carry away from our city well-filled coffers, for if Baltimore is anything, it is a circus town.

Blanche Burton, a Baltimore favorite, was welcomed by her many friends when she appeared with Ada Rehan last week at the Academy. She has not much of a part, but what she did was thoroughly artistic. The same might be said of Louise Draper.

Harold Rutledge.

KAINTUCKY JESTICE TRIED.

At Corse Payton's Theatre in Brooklyn last Thursday afternoon a trial performance was given of a new one-act play by Olive West, entitled Kaintucky Jestice. Despite the drawbacks that invariably attend upon a special production of the kind the little play proved interesting and not lacking in dramatic strength.

The scene is laid in the mountains of Kentucky at the house of Sarah Ann, an ignorant, brave, loyal, and, in her way, proud, girl. She is loved by a sturdy mountaineer named Jack, but though she has an honest regard for him she is in love with the young cashier of a bank at a nearby village. This young man, Jim, comes to Sarah Ann in great distress, telling her that he has killed a man who spoke ill of her. She gives him her little hoard of money in order that he may escape. Immediately after his departure Sarah Ann offers shelter to a travel-stained young woman in search of her husband, who deserted her in New York. Through a conversation between Jack and the sheriff of the county it is learned that Jim has stolen a large sum of money from the bank. Jack, knowing that Sarah Ann loves the defaulter, protects the fugitive from the sheriff. Sarah Ann is an unseen witness of Jack's unselfish act, and, learning the baseness of Jim's character, she renounces him. The New York woman recognizes Jim as her husband. He makes a dash for liberty, but is shot while riding away by the sheriff. Jack and Sarah Ann are, of course, brought together at the last.

Considering its length—it ran but forty-five minutes—the play is remarkably rich in plot and incident. The characters are all well drawn, and except for certain crudities in working up to some of the situations the little drama is well put together. These defects might easily be remedied.

Miss West herself, in the role of Sarah Ann, gave a strong, interesting and well balanced impersonation. Isaac Payton, as Jack, also gave a creditable performance. The other roles were very badly played owing, no doubt, to lack of rehearsal.

SAID TO THE MIRROR.

T. Daniel Frawley: "I have engaged E. J. Morgan and Theodore Roberts for my San Francisco company, and intend to get together the best organization I have yet had. I shall make four productions during my season, and have already secured the rights to Brother Officers and The White Heather. There is much excitement in San Francisco over the search for the wreck of the *Rio Janeiro* in the bay, thus far unsuccessful, and I shall make a special effort to put on the diver scene in The White Heather in an impressive and realistic way."

Frank A. Ferguson: "It was through an advertisement in The Mirror that I placed my first sketch two years ago, and I have ever found The Mirror the publication for prolific returns."

Daniel R. Ryan: "Kindly state that my company has not closed. The season will continue until June."

Samuel Combs: "Thomas E. Shea, whom I am managing, begs The Mirror to notify the members of the defunct Man-o'-Wars Man company, who were stranded in Texas, that he will settle all accounts with them if they will present their claims to him at the Star Theatre, New York, during the week of April 15."

John Turton, leading juvenile (baritone), at liberty. Address Mirror.

HIS CHARACTER REVEALED.

The Mirror last week republished an article from the Philadelphia *Times*, commenting on alleged "information from London" published in the New York *Sun's* dramatic department, to the effect that in the new play from "Vanity Fair," which Marie Tempest was to produce Becky Sharp would "retain some of the intellectuality which Thackeray gave to her, and not be the mere degenerate depicted in the versions used in this country," etc. The Philadelphia *Times* resented the slur cast upon Mrs. Fiske in the foregoing and later in the *Sun* article, adding:

The "Sun" is inclined to be idiotic when in consideration of Mrs. Fiske, against whom it would seem to have some special and inexplicable grievance. We recall that the review it printed of the metropolitan premiere of the Mitchell drama was so absolutely inaccurate with regard to the summing up of incidents and episodes that it could not have been written by anybody who had witnessed the play while in the possession of common sense or a regard for mere facts.

With his characteristic and clumsy misdirection, the *Sun* writer last Wednesday attempted to befog the matter by attributing the castigating article in the *Times* to Langdon Mitchell, whereupon the *Times* of last Sunday returned to the *Sun* writer as follows:

The man who compiles the drama news for the New York "Sun" was referred to in these columns a fortnight ago, as a bit of an ass, for the reason that he had printed some idiotic comment concerning the depravity, degeneracy, and lack of intellectuality of Mrs. Fiske's personation of Becky Sharp in the Langdon Mitchell dramatization of "Vanity Fair." At the time reference was made by us to the fact that he seems to be animated by a sort of Fiskephobia, and invariably runs into inaccuracy and the expression of palpable prejudice where that actress is concerned. But he seems to be something of a liar, in addition to being an ass. He credited the paragraph in the "Times" concerning him to the authorship of Langdon Mitchell, and informed readers of the "Sun" that we agreed with the playwright in a contention that the play was a good one, and that any apparent lack of intellectuality in the entertainment was to be attributed to Mrs. Fiske. There was nothing ambiguous in what we printed a fortnight ago, and nothing to warrant the "Sun's" writer in stating that Mr. Mitchell had been represented by an article or a communication in our columns. So his misconstruction of what we printed was wilful, vicious, malicious and mendacious.

It may be added that Mr. Mitchell is in Rome, Italy, where he has been sojourning for some weeks; and therefore that it was wholly gratuitous for the *Sun* person to attempt to bring him into the matter. Moreover, Mrs. Fiske now for two seasons has been seen in Becky Sharp, her tours taking her into the principal cities between the Atlantic and the Pacific, and the *Sun* writer is the only stage writer in the country that has seen or professed to see in Mrs. Fiske's play or its interpretation the things which the *Sun* originally pretended to discover in the play and its acting, and has since frequently and with apparent malice reiterated.

NEWTON CHISNELL DEAD.

Newton Clarence Chisnell, the well-known character actor and writer, died at the home of his parents in Akron, Ohio, on April 10, of dropsy. He had been in ill-health for several years, but up to a short time ago he had defied his malady and continued to play quite regularly. When finally he became too ill to endure the discomforts of the road he went to the home of his boyhood, and there among his own people he passed the last weeks of his life.

Mr. Chisnell was born at Greensburg, Ohio, on Oct. 26, 1856. Four years later his parents moved to Akron, which has been the family home ever since. Young Chisnell went through the public school of the town, attended Buchtel College for a time, studied law, worked as a reporter on one of the local newspapers, and at length concluded to enter the dramatic profession. He was twenty years old when he got his first regular engagement to play very small parts with a stock company at Columbus, Ohio. His salary was $7 a week, but he never got it. After a month of hard work he went back to newspaper work in Akron, and remained there for four years.

In the Summer of 1881 Mr. Chisnell came to New York on a vacation, and by chance made the acquaintance of a number of prominent theatrical men. His stage ambitions were aroused again, and through the influence of friends he secured an engagement with Edwin Booth for the following season. He was very successful in the small roles assigned to him, and the next year was engaged for the supporting company of the elder Salvini. His excellent work in this organization brought him to the notice of Henry E. Abbey, who engaged him to go to London as a member of the Mary Anderson company.

After a year in England Mr. Chisnell returned to America to support Aimee, in the farce-comedy, Mam'zelle. He toured the country with the French comedienne for three seasons until the time of her retirement from the stage, which was shortly followed by her death. He made a translation for Aimee of the French farce, Si Jamais je te Pince. His adaptation was called Caught in the Act, and was played by the Aimee company during the season of 1885-86.

In the Summer of 1886 Mr. Chisnell was engaged by Mrs. Jennie Kimball to play in the opera company headed by Corinne. Moze Fiske, the comedian of the company, died suddenly at Dayton, Ohio, and Mr. Chisnell was engaged to fill the vacancy until a regular comic opera comedian might be secured. But despite the fact that Mr. Chisnell could neither sing nor dance he was so successful in the roles that fell to his lot that Mrs. Kimball insisted upon his remaining with the company. He did so for more than two years, and during that period met and married Susan Parker, the actress, who survives him.

After playing an important role in the original production of The Great Metropolis in New York, Mr. Chisnell was engaged by Hoyt and Thomas to play leading comedy and character roles in The Texas Steer and other Hoyt farces. He made a pronounced hit as Colonel Brassy Gall, and for several seasons he was one of the favorite players in the Hoyt and Thomas companies. Among the many other productions in which Mr. Chisnell appeared during his career were L'Article 47, with Clara Morris; The Child Stealer, with Annie Ward Tiffany; Prince Karl, with Richard Mansfield; The Merchant, at the Union Square Theatre in 1890; Pudd'nhead Wilson, with Frank Mayo; the Jucklins, with Stuart Robson; Way Down East, The Rev. Griffith Davenport, The Last Chapter, and The Dairy Farm.

During the last few years, when illness compelled him to retire temporarily from the stage, Mr. Chisnell devoted himself to literary work. He contributed short stories and poems to several important publications, and his sketches of stage life were widely printed in the newspapers. Besides his widow Mr. Chisnell leaves a father and mother, one brother and five sisters.

The funeral services were held last Friday afternoon at the Chisnell home in Akron, and the remains were buried in Glendale Cemetery, near that town.

JULES MURRY SECURES LOST RIVER.

Jules Murry has arranged with Joseph Arthur for the exclusive rights to his exciting melodrama, Lost River, and has purchased from Liebler and Company the complete equipment of the two productions of that play, made by them at the Fourteenth Street Theatre, New York, and the Park Theatre, Boston. It is Mr. Murry's intention to combine the two productions in one and present Lost River in the principal cities next season. As many of the original company as possible will be engaged, and the other players also will be of recognized merit. The production will be as elaborate and realistic as during its long run at the Fourteenth Street Theatre. Mr. Murry has booked practically all of his time for next season. In addition to Lost River he will manage Lewis Morrison in a new version of Faust; Archie Boyd in a new play, Vermont, Morrison's Faust, and other attractions.

OPERA AT OLD UHRIG'S CAVE.

The twenty-eighth season of Summer opera at Uhrig's Cave, St. Louis, will open Sunday evening, June 2, with the Maud Lillian Berri Opera company as the attraction. The Cave is an historic amusement enterprise. It has many imitators now, but for many years it stood alone as a successful venture in the matter of presenting opera in the open air.

Under the management of the McNeary Brothers, many singers, now celebrated, have made their appearance at this famous St. Louis resort. The people of St. Louis are loyal to the Cave, in spite of all innovations in Summer amusement, such as vaudeville and minstrelsy. The elderly men and matrons of to-day went to the Cave as boys and girls, and they go there yet at least once a week, perhaps with their own boys and girls.

At the Cave there have appeared such distinguished women as Julia Marlowe, Lois Fuller, Dorothy Morton, Della Fox, Beatrice McKenzie, Louise Elssing, Helen Bertram, Charlotte Macomda, May Baker, Clara Lane, Nina Bertini, Adelaide Norwood, Gertrude Lodge, and Maude Lillian Berri. Among the men singers have been William Broderick, William Pruette, Charles Bassett, Barron Berthold, William Meriens, Hubert Wilke, Frank Deshon, Jerome Sykes, George Denham, Ferris Hartman, Phil Branson, Alf Wheelan, Edward Webb, and others.

And now the old Cave, newly furbished, put in most attractive shape, is to make a splurge this season, in accord with the general livening and loosening up so noticeable in St. Louis since it received its $5,000,000 from the Government, and raised $10,000,000 more, for a World's Fair in 1903. The Cave will have the coming Summer what, it is claimed, will be one of the best operatic organizations ever seen in Summer opera—the Maude Lillian Berri Opera company. Chief among its members will be Miss Berri, Frank Moulan, Walter Lawrence, William Stieger, Clinton Elder, Fanny Da Costa, Fanny Frankel, and George Hubert. Alexander Spencer will be musical director and Max Greenburg scenic artist.

This group will present the light, tuneful works that have been identified with Francis Wilson, De Wolf Hopper, Frank Daniels, and others. The prospect is that Uhrig's Cave is to see again its palmy days—nay, palmier days. It will deserve repetition of its past success, for, in addition to its hold in the affections of the St. Louis people and the excellence of its company, the Cave is managed by John and Frank McNeary, who have the reputation of being two of the most generous caterers to the amusement loving public. The press representative of the Cave will be William F. Blood, a past-master of the art of promoting publicity.

LETTERS TO THE EDITOR.

"The Art of Acting."

Roxbury, Mass., April 4, 1901.

To the Editor of The Dramatic Mirror:

Sir,—In re. "The Art of Acting" in last week's Mirror, Giles Nomis essays to upset my poor little wheelbarrow, and at the same time dismantle Mr. Ayres' strenuous juggernaut.

On another page Mr. Ayres proceeds to obliterate me entirely. The subject, however, is important, and a good airing can do no harm.

Mr. Nomis declares that "both elocution and personal magnetism may be said to play an important part in the actor's art." Later he insists that "the place where personal magnetism is least wanted is on the stage." It seems to me this is a case of "the house divided against itself."

Mannerisms very often offend. They do not come under the head of personal magnetism. Personality would be nearer the mark.

In my letter of March 21 I referred to that "indefinable something." Will Mr. Nomis kindly define "soul"? Personal magnetism may find expression in the eye, the voice, the figure, or the tout ensemble.

Mr. Nomis calls attention to Miss Adams' partial failure in L'Aiglon. Nothing remarkable about that. Environment counts for something. In certain parts for which she is by nature fitted Miss Adams at once attracts. But physical or vocal limitations may dim her lustre. Miss Adams could hardly be expected to shine in Lady Macbeth, nor could Madame Janauschek's magnificent genius be even acceptable in Lady Babbie.

Elocution, physique, voice, training, all count. Add to these personal magnetism and you have that which *mirabile visu*.

A first-class student of elocution joins a company. As an elocutionist (a good reader) he is excellent. As an actor he may be guyed. And until practical experience rubs him good and hard (even in small parts) he is often not a success.

Mr. Ayres states that "in his elocution appears the actor's magnetism;" also, "the actor that is a masterful elocutionist must be, of necessity, a masterful actor." I do not agree with him at all. Given a good voice, fine physique, intelligence, etc., and elocution may be imparted to hundreds, nay, thousands. But who has ever been able to teach personal magnetism?

There are two actresses, well known in the larger towns, New England particularly. One has good looks, a fine voice, excellent elocution. The other falls short in all, yet the latter is the more popular by far. I have seen Madame Janauschek stand for fully a minute (perhaps two) loooking at her persecutor, saying not one word, yet evoking thunderous applause. No elocution here, for it takes place after an entrance and before she speaks. It is simply transcendant personality.

I agree with Mr. Ayres that "practical experience is desirable only when it is of the right kind;" but I insist most emphatically that it is not only desirable, but absolutely necessary. The most brilliant graduate does not at once become a master architect. Who ever left a commercial college to take the presidency of a bank? I can't recall the name of any cadet who, upon leaving West Point, put on a general's uniform. Does the hopeful young lawyer at once become a judge, the theological student a bishop? Then why should the successful dramatic student burst forth a star of the first magnitude?

Respectfully,
C. Walcott Russell.

Mr. Parker Explains.

Astor Court, April 11, 1901.

To the Editor of The Dramatic Mirror:

Sir,—In your interesting issue of last week, Frederick Intropidi refers to my article on "The Origin of Faust," and objects to my statement: "Many opera habitues will remember the exceptional cast of Faust when first presented at the Academy of Music under the direction of Max Strakosch." Mr. Intropidi correctly claims that Faust had been previously given in this city. I quoted the first Strakosch cast as being exceptional in its ensemble of young, handsome and notably gifted artists, and that seemed to have been the verdict of contemporaneous critics.

I fully agree with Mr. Intropidi that M. Jamet was a fine basso, especially in Mignon, but for freshness and resonance of voice, artistic phrasing and action and physical presence he was certainly not superior to Signor Nannetti, the basso whose name I omitted from the cast of the Faust referred to, and who recalled Marini in his palmy days.

Yours very truly,
Albert L. Parker.

THE THEATRICAL BUSINESS MEN'S CLUB.

The Board of Directors of the Theatrical Business Men's Club met in the Metropolitan Opera House yesterday. They confirmed the lease of the house No. 139 West Forty-first Street for a clubhouse, and transacted other routine business. The enrollment for charter membership in the club closed last night. A large number of names was received. The work of refitting the clubhouse is now under way, and it is expected that everything will be in readiness for the club to open before May 1. John W. Hamilton has been made a director in place of C. B. Dillingham, resigned.

THE KENTUCKY'S [illegible].

Photo by W. Fenton, Paducah, Ky.

James E. English.

Readers of The Mirror have been informed that the Kentucky, the new ground floor theatre at Paducah, Ky., is in course of construction at a cost of $60,000. A five years' lease of this handsome playhouse has been taken by James E. English and Ollie Mack, of Murray and Mack. Mr. English, who will personally manage the house, is the sole owner of the Murray and Mack

Photo by Nussbaumer, Buffalo, N. Y.

Ollie Mack.

company, starring Murray and Mack in the musical extravaganza, Shooting the Chutes. There is no reason why the Kentucky should not do capacity business at every performance. Paducah has not had a theatre in two years, the old house having been destroyed by fire. Mr. English is at present in this city with offices at 1440 Broadway, and is rapidly booking attractions. Mr. Mack will be in New York as soon as his road season closes.

CUES.

The Forbes Robertson Syndicate has been organized in London, with a capital of $50,000, to carry on a general theatrical business.

These statistics of tours are becoming popular. Here are some from Walter R. Seymour, of The Sorrows of Satan. His company, that closed in Buffalo April 13, gave 251 performances in 122 cities in 27 States and 2 provinces, and ran up a mileage of something over 25,000.

Arthur Nelstone, through his attorney, M. Strassman, has sued A. H. Chamberlyn, manager of My Lady, for salary and alleged breach of contract.

At the close of their engagement with J. C. Williamson, Tyrone Power and Edith Crane are to tour Australia at the head of a company of their own, presenting The Taming of the Shrew, Nadjezda, The Wife, and The Charity Ball.

Emil Goulsen, a noted Danish actor, is coming to America this Summer to give a series of readings from the Danish drama in the principal cities of the country.

Helene Odilon, the famous German actress who is playing a brief engagement at the Irving Place Theatre, arrived with her husband, Baron Rakovsky, on the *Deutschland*, last Thursday. She will return to Germany early in May.

A Yiddish theatre was opened last week in Milwaukee by Jacob Smith, a butcher of that city.

Judgment by default for $19,378 against Rudolph Aronson was secured last week by Sarah D. Raymond, as executrix of the estate of Aaron Raymond, in a suit brought to recover $13,000 and interest, due on nine notes of the New York Concert Company indorsed by Mr. Aronson to Mr. Raymond. Mr. Aronson in his answer claimed to have given Mr. Raymond $8,000 bonds of the New York Casino Company in full payment.

Marshall Darrach will give a Shakespearean recital at the Waldorf-Astoria April 19 for the benefit of the Boer widows and orphans.

Augustus Baines, business manager of the New York Theatre, is ill with pneumonia at the Hotel Gerard.

A divorce was granted to Franz P. Kaltenborn from Louise E. Kaltenborn at White Plains, N. Y., March 30.

Robert Bell, director of the Broadway Dramatic School, Denver, Col., delivered a lecture on "The Study of the Dramatic Art," before the students of the College of the Sacred Heart, Denver, on April 11.

Clarence Campbell, musical director of Hubert Labadie's Faust, joined the Knights of Pythias at Sterling, Kan., April 8. A banquet was given to the new member by the local lodge, at which Hubert Labadie and the rest of the male members of the company also were guests.

Frank Monroe, having recovered from a five weeks' illness with pneumonia, has rejoined The Harbor, resuming his old part of Uncle Billy.

Lewis Morrison will return to New York city this week, after having played a very successful engagement in Honolulu.

Gertrude Rob[illegible] of George W. Wilson's com[illegible] with Maine and the Mari[illegible] leading her com[illegible] gement of Harry [illegible]

THE NEW YORK
DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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A PART OF "THE SHOW."

A NO-DOUBT inaccurate record attributes to BARNUM, of unique memory, the saying that "the people like to be humbugged."

This saying does not assail the reason of the philosopher, nor does it conflict with facts that relate to what some persons in the field of amusement call "the show business;" but BARNUM himself was no humbug, and if the "woolly horse" and a few other freaks suggesting aberrations of nature, yet, in fact, results of human ingenuity, be excepted, BARNUM'S show was veritable and vital. It has been perpetuated in substance, with improvements, on both continents, and it promises to continue indefinitely as an institution, while the face of its founder, unhandsome as a gargoyle, yet honest as homeliness itself, continues and will continue as a badge and seal of its *bona fides*.

BARNUM undoubtedly was the greatest of showmen. With this distinction—and the wealth that resulted from it—he was satisfied, and in accordance with the increase of fame that time gives to an original, posterity will read of him with an awe even greater than that with which his contemporaries regarded him. He has had imitators—what great man has not had imitators?—but their efforts have served but to throw his achievements into greater relief. One of his imitators, although he has no great moral show under acres of canvas, manages to keep himself in the foreground steadily, although not strictly regarded as a part of the show. BARNUM was a legitimate part of the show, and thus was a symmetrical though a heroic component of a homogeneous entity.

An interesting fact in connection with this imitator of BARNUM is that he is an egomaniac. Naturally, so striking an imitator of BARNUM should, in fact, imagine that he really is BARNUM reincarnate. But this imitator of BARNUM, who is a theatrical manager, believes that he is NAPOLEON.

It is true that NAPOLEON himself was a great manager, and something of an actor, and that he had a fine idea of theatrical effects, although essentially he was the reverse of a comedian. The theatrical NAPOLEON is a comedian. There are, to be sure, many points of resemblance between the dead NAPOLEON and the theatrical person that poses as NAPOLEON; yet there are a few points of dissimilarity, insignificant and extrinsic as they may be.

But as NAPOLEON was not a comedian, this theatrical magnate cannot really be a reincarnation. BARNUM was a comedian, but the theatrical magnate cannot be BARNUM, for he is not built in BARNUM'S way. Plainly, he is an imitator of BARNUM. We know that he is not BARNUM himself, just as one may suspect, at least, that he is not NAPOLEON. Harking back to BARNUM'S methods, it is plain that the alleged theatrical NAPOLEON is different, although an imitator. To put it comparatively and graphically, the so-called NAPOLEON of the theatre is a sort of blank-cartridge BARNUM. He makes as much noise as BARNUM did, and it is a similar noise; but really he isn't loaded.

NAPOLEON—the real NAPOLEON—had a habit of doing things once, and doing them well, without "announcement," and he never repeated himself. BARNUM—the real BARNUM—surprised the public before he sounded the hewgag and beat the drum. The so-called theatrical NAPOLEON chiefly sounds the hewgag and beats the drum.

To illustrate: Once in the Spring, when he goes abroad; again on his arrival on the other side; again in a few minutes, or a few days, in an absent-minded way; again just before he sails for New York; again on his arrival in New York; occasionally—or oftener—during the theatrical season, and once in a while between times, he announces his "plans"—usually for "next season." In the newspaper offices that keep this regular announcement stereotyped as a "filler" it is usually only necessary to employ a clever "head-writer" to give it the appearance of novelty; and the public is letter-perfect in the matter long before the middle of the season. This memorizing of the "announcement" might weary the public were it not that the public likes to anticipate anything in the amusement line. Take the average audience at a minstrel show. When an end-man starts with a joke transcribed from one of the rafters of the Ark, where it was engraved with a bone during the shower by some member of NOAH'S family with a short memory, the audience sees the point and laughs at once. It is so with the announcement of the alleged theatrical NAPOLEON. It is a perennial source of gayety.

A few short days ago the theatrical NAPOLEON sailed for England after announcing what he already had announced seventeen times this season. But when he arrived in London he had a surprise—the first surprise in a long time—to cable back. This surprise is not only notable as a surprise, but it also is remarkable in that it tends to justify the idea of the exceptional artistic sense and learning of the theatrical NAPOLEON that prevails both here and in foreign parts. Seventeen times had he announced that next season he purposes to manage Sir HENRY IRVING and ELLEN TERRY in America. But on his arrival in London he made a discovery, and this imparted the novelty to his repeated announcement. "They will, of course, appear in the old favorites," (*sic*) he cabled, "and if the new piece, Coriolanus, which they produce at the Lyceum, proves a success, they will take that to America." The theatrical NAPOLEON may be depended upon quietly to look up the author of "the new piece" in order to make sure of securing the American rights to it. And, of course, he wouldn't meddle with it if some one else did not first try it out.

And speaking of authors, it may be said that he is on the best of terms with all American dramatists. He not only admits it—he reiterates it. Three years ago, in his first announcement of his then annual plans, monthly alluded to, for instance, he said with a pardonable pride that no doubt was reflected in the spirits of those of whom he spoke, that "next season" he should produce plays by CLYDE FITCH, AUGUSTUS THOMAS, BRONSON HOWARD, and others too numerous to mention here. Two years ago he had the same plan, and repeated it, with frequent reiterations of it up to one year ago, when it was seen that he had not abandoned it. It simply had been postponed until "next season," although, of course, in the regular announcement it naturally figured, as often as the announcement was made, as an original proposition. This year he is going to do it again—next season.

Who that is familiar with the theatrical NAPOLEON'S apparition on Broadway cannot see him on the Strand at the moment, in the mind's eye, floating with the pendulous grace of a captive toy balloon? The theatrical earth is his, and the fruits thereof—in the pleasing visions of his nocturnal repose.

NEARING THE END.

DURING recent years the metropolitan theatre season has been remarkable for its early closing. This season in New York promises to close even earlier than has lately been usual, and signs of an early termination of general theatrical activity also multiply.

In New York there have not in years been so few novelties at this period as now. The number of failures of pretentious enterprises is emphasized by revivals which it is safe to say were quickly-formulated expedients of managers who had depended upon new plays that the public rejected.

Moreover, some of the new attractions that did well in New York and were expected also to prosper on the road have been continued elsewhere at a loss. With all of its original promise, the season has been disappointing to many managers. Yet plays and productions that deserved to succeed have done well here and everywhere, as they always do. Poor attractions, and productions misrepresented to the public, have met a fate inevitable. Good times and bad times are alike in many respects as to the theatre. What the public wants it patronizes at all times, and what it does not want it ignores.

NEVER RECOGNIZED HERE.

New York Tribune.

A revival of the old and well worn comedy of Diplomacy is announced for April 15 at the Empire, with what is called "an all star cast." Most of the players mentioned in this cast may have been "stars" at Stoke Pogis or at Cocktail Gulch, but their stellar prominence has never been recognized here, and the idle pretension set up in their behalf is neither judicious, tasteful nor necessary. Diplomacy is an effective play, and, if it be well acted, it will, doubtless, be well received.

NOTES OF NEW THEATRES.

Work was resumed on the King Opera House, Greenville, Tex., April 4. The house will have a seating capacity of seven hundred, will be heated by hot air, and lighted by electricity. The cost will be $30,000.

The New Temple Theatre, Kane, Pa., which is to open in October, is constructed as follows: Length is 92 feet 10 inches, width 68 feet. Distance from curtain to rear wall of stage is 32 feet. Width of proscenium arch 35 feet, and hight above stage floor 22 feet. The main floor of the auditorium is composed of an orchestra and orchestra circle. There is a gallery containing seven tiers of seats. On each side of the orchestra on the first floor are two boxes averaging 8 feet square. Above the boxes, in a line with the gallery, are open loges. Seating capacity of orchestra, 208; of orchestra circle, 240; of boxes, 32; of loges, 32. The stage floor is fitted with three regular traps, and one bridge trap, with stairway to the dressing-rooms, which are six in number and located beneath the stage. Beneath the stage and connecting with the orchestra pit is the green-room, and there is also room in the basement for the orchestra. The stage proper is 32 x 65 feet, with galleries on each side at a hight of 25½ feet from the stage. The gridiron is at a hight of 50 feet. The orchestra pit is directly in front of the stage and will accommodate 24 pieces. There are six exits to fire escapes. The theatre will be lighted by electricity.

A new theatre, to cost $75,000, is to be constructed in Beaumont, Tex. The theatre is to be modern and up to date in every respect, and upon completion will be leased by Henry Greenwall.

In a fire in a freight house at East St. Louis, Ill., the scenery of the new Stone City Opera House, Bedford, Ind., was burned, necessitating a postponement of the opening of the theatre until May 1.

George Johnson, of St. Louis, the theatre promoter, has arranged to build a theatre at Elwood, Ind.

Logansport, Ind., has the promise of a fine new ground-floor theatre. The plans call for a building 82 x 165 feet, with a seating capacity of 1,350, a stage 40 x 64, six boxes, steam heat, and to be lighted by electricity and gas. The location selected is on Broadway, between Fifth and Sixth streets, and the house will be known as the New Broadway Theatre. The promoters say work will commence about May 1 and the theatre will be ready by next season.

AMATEUR NOTES.

Oakland, Cal., amateurs presented A Christmas Chime and The Kleptomaniac, new playlets by Margaret Cameron Smith, April 2.

Engaged was acted by amateurs at St. James' Hall, Philadelphia, April 12, 13. The cast included Eleanor Kearney Biddle, Constance Biddle, Mary R. Coxe, Miss Peters, Sophia Cadwalader, Thomas McKean, Samuel Bettle, Jr., George Elsham Page, William B. Whelen, and John W. Anderson.

Shelbyville, Ind., Elks will present The Princess Bonnie May 1, 2.

During an amateur performance at the Lisbon, N. D., Opera House, some flashlight chemicals exploded, injuring five persons.

Dandy Dick was presented by the Dramatic Club, of Indianapolis, April 9.

The Delta Upsilon Society, of Harvard, presented the Elizabethan play, The Elder Brother, at Copley Hall, Boston, April 13.

Vassar students presented A Veneered Savage and A Proposal Under Difficulties April 13.

The class of 1903, of Barnard College, played A Scrap of Paper at Brinckerhoff Theatre, April 8, 9. In the cast were May Merrill, Marguerite Stedler, May Johnson, Helen Rogers, Adele Wallach, Maude Robinson, Carita Spencer, Clare Howard, Madeleine Skinner, Ethel Pool, Elsa Campbell and Ethel Wilcox.

The Liliputians in Fairyland will be played by the boys of St. Francis College, at the Academy of Music, Brooklyn, on the afternoon of April 27.

The Munro Dramatic Society, of Brooklyn, will close its season April 19 with the presentation of Laying the Odds and The Deacon.

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THE COCAINE FIEND. By Andy Lewis.

THE EMANCIPATED. By James Platt White.

THE PLAYERS' CHRONOLOGY.

April.

14. Death of Thomas Otway, 1685.
Death of Harry Tuthill, at Dublin, 1863.
Two Gentlemen of Verona revived at Covent Garden, 1784.

15. Globe Theatre, London, torn down, 1644.
Debut of Henrietta Sontag at the King's Theatre, London, 1826.
Edward Shuter's first appearance at Covent Garden, 1745.
Pudd'nhead Wilson produced at the Herald Square Theatre, New York city, 1895.

16. Death of Mrs. Aphra Behn, 1689.
Vaudeville Theatre, London, opened, 1870.
Birth of Kate Fisher, in Boston, 1840.
Death of William Barry, in Brooklyn, 1808.

17. Birth, at Westminster, England, of George Frederick Cooke, 1756.
Birth, in London, of William Pleater Davidge, 1814.
American debut of Mrs. John Barnes as Juliet at the Park Theatre, New York city, 1816.

18. Death of Milnes Levick, in New York city, 1807.
Death of John Stetson, in Boston, 1805.
Death of George R. Edeson, in Philadelphia, 1899.

19. Debut of Mary Ann Brundage at Park Theatre, New York city, 1815.
Death of Mrs. Charles Gilfert (Agnes Holman), in Philadelphia, 1833.
Birth of Mrs. Edwin Booth (Mary Devlin), at Troy, N. Y., 1840.
Birth of Frank Mayo, in Boston, 1839.

20. Birth of Sol Smith, at Norwich, N. Y., 1801.
Death of Mrs. G. H. Barrett (Miss Stockwell), 1857.
Debut of Mrs. Sheridan Mann (Eliza Placide), at Park Theatre, New York city, 1814.
Death of Edouard Jules Henri Pailleron, in Paris, 1899.

THE KNOCKER'S FATE.

They sat in a group, the Knockers of fame,
And swung their hammers forged in the flame
Of malicious lmmendo;
Their lips were parched with the rancor of hate,
And they frenziedly cursed the hand of fate
In expletives crescendo.

They swung the hammer on friend and foe,
And chortled with glee at every blow
From the scorching brand of slander.
Their mocking tones had a strident rasp,
And invective fell in splenetic gasp
And diabolical candor.

"Did you see the play last night?" cried one;
"Of all the things that were ever done!
The Muse of a Nemesis.
'Twas worse than the trash that Shakespeare wrote,
The author needs an antidote
For bacillus of paresis."

"And the actors, too, oh, what a lot!"
Another chimed. "Gadzooks, God wot!
Their failings were emphatic.
The heroine had a frightful squint,
The leading man was hard as flint,
The soubrette was asthmatic."

"And the juvenile's blond toupee fell off,"
Exclaimed a third, with a jeering cough,
"Because he hadn't glued it.
And the scenery all was old and worn,
And full of jagged holes and torn
Where the amateurs had chewed it."

"The manager cannot read or write,
He has less brains than a parasite
That's lived within a sewer.
I knew him when he had no socks
And went around with matted locks—
A microbe sinecure."

Then all the hammers sharply cracked,
And every manager was whacked
Till he was flayed and gory.
They cursed the elect of all the earth
Till of epithets there was a dearth
In the Knockers' repertory.

* * * * * * * * *

The victims of this ribald crew
Have some ambitious goal in view
For hard and honest labor.
A life of confidence to live,
A helpful hand to freely give
To every earnest neighbor.

But what of him whose word is gall,
Who chuckles when misfortunes fall
On any of his brothers?
The Knocker's fate is sordid doom,
His soul is smothered in the gloom
He tries to make for others.

ALDEN EASS.

QUESTIONS ANSWERED.

[*No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession care of THE MIRROR will be forwarded.*]

G. B. W., Chicago: Mildred Keith is a member of Broadhurst Brothers' The Man from Mexico company, now touring.

L. J. B., New York: Weber and Fields played their bowling specialty at the Olympia Music Hall, now the New York.

L. B., Denver: For information as to Over the Garden Wall, write to Mrs. George S. Knight, 600 Springdale Avenue, East Orange, N. J.

F. K., Worcester, Mass.: E. H. Sothern produced The Prisoner of Zenda at the Lyceum Theatre, New York, Sept. 4, 1895.

W. A. W., Allentown, Pa.: As a rule the treasurers of traveling companies are not required to furnish bonds.

M. J., Brooklyn: Tony Cummings has not declared any intent to remain permanently in vaudeville.

MISS J. A.: Willard Holcomb, manager of Homer Lind's tour, care Association of Vaudeville Managers, St. James' Building, New York city, can give particulars concerning it.

A. B. C., Philadelphia: It is difficult to judge of the merit of a new stage device by such a vague description as you give. Definite particulars might be obtained by addressing B. F. Hennessy, manager of the Association of Vaudeville Managers, St. James Building, New York city.

L. A. M., St. Louis: Too Rich to Marry has been on the road this season. J. P. MacSweeny, Leonard W. Houk, Charles Stoddard, Alf. Johnson, Harry Raymond, Dollie Davenport, Evelyn Brown, Effie Wilson, Marie Schlachter, and Annie E. Inman comprised the company. Emile A. Levi, manager, and I. Kent Cohn, business manager and agent.

RESEARCH, New York city: Castle Garden was used as a place of amusement from 1824 to 1855. At first a fort called Castle Clinton and erected in 1807, it was ceded by the Government to the city of New York in 1822 and in 1824 was leased to private parties. A large stage and seating accommodations for six thousand persons were installed, and the interior was decorated handsomely. The entertainments given consisted of band concerts and fireworks. The Garden was considered one of the most beautiful resorts of its kind in the world. In 1839 French and Beiser took the Garden on a long lease and made further improvements and established a new policy. A company of minstrels in which were Barney Williams, Billy Whitlock, Dan Gardner and others were the attraction in 1845 and 1846. After being closed for a time the Garden was reopened June 28, 1847, with a dramatic company which included George Holland, Charles M. Walcot, Miss Clarke, Miss Itherwood and others. Following this the Havana Opera company began an engagement Aug. 8. A company under the management of George Holland opened June 5, 1848. Among its members were George Andrews, John Nickinson, Mr. Baker, Mr. Roche, W. R. Conover, Mrs. Vernon, Charlotte Nickinson, and Mrs. Phillips. The Summer of 1850 the Garden again was occupied by the Havana Opera company. The greatest events in the history of the Garden were the six concerts given by Jenny Lind, beginning Sept. 11, 1850. The famous singer then made her first appearances in America under the management of P. T. Barnum. The demand for seats was phenomenal, the takings on the first day's sale amounting to $10,141. The receipts for the six concerts were, in the order named, $17,864.05, $14,203.03, $12,519.20, $14,266.69, $12,174.74, $16,028.39. From June 23 to Sept. 19, 1851, an Italian opera company, composed of members of the Astor Place Opera House company and managed by Max Maretzek, appeared at the Garden. Jenny Lind gave her farewell American concert there on May 24, 1852, before 7,000 people. During the Summer of 1852 French and Beiser provided a mixed entertainment of French opera comique, vaudeville and ballet. A dramatic festival to commemorate the centennial of the introduction of the drama in America was given Sept. 6, 1852. The centennial, however, had actually occurred some twenty years before, since it is known that dramatic performances were given in this country in 1732. After this came promenade concerts, and then another season of Italian opera, beginning July 11, 1853. The Summer closed with a second series of concerts. Max Maretzek gave Italian opera again in the Summer of 1854, ending Aug. 24. Grisi and Mario made their debuts here Sept. 4 under the management of James H. Hackett, in Lucrezia Borgia. The audience numbered 15,000 people. The engagement continued until Sept. 11. Equestrian exhibitions were given from Oct. 23 to Nov. 24. The Garden closed as a place of amusement in May, 1855, being converted into an immigration depot.

THE USHER.

The project of an endowed theatre, recently given a new impetus by Mr. Carnegie's somewhat favorable consideration of the idea, does not seem to please the *Herald*, which may scent therein an element of danger to the low standards of the New York managers principally in whose behalf its dramatic department is conducted. In an editorial on the subject, it says:

The difficulty seems to be that while everybody longs for such an admirable theatre each one wants the other fellow to start it, and theatregoers who most loudly urge its introduction contemplate sending their wives' relatives to fill the seats while they enjoy themselves at the play elsewhere.

Serious consideration of a serious subject is not to be expected from the *Herald*.

●

Manager James R. Camp, of Louisville, sends this bit of interesting reminiscence regarding W. N. Griffith, an actor who died recently: "Mr. Griffith played for two or three seasons in Barney Macauley's company in the 'seventies, dividing his time between Louisville and Cincinnati. When Mary Anderson made her debut as Juliet he was the Romeo, Milnes Levick playing Mercutio."

●

The arrest of Messrs. Hopper, Daly and Brady at the Academy on Sunday night after the Actors' Fund benefit was a farcical illustration of the misapplied enforcement of the Sunday law.

Hopper and Daly wore costumes and make-up in a sketch burlesquing Uncle Tom and Legree. They arranged this novelty in order to lend strength to a performance whose proceeds were to go to the profession's great charitable institution, and they were aided and abetted by Mr. Brady, who promoted and managed the entertainment. The travesty on Uncle Tom's Cabin was not so absurd as the travesty on police vigilance. The three offenders were dragged to the station house and compelled to appear in court on Monday morning.

The police wink at violations of the law against theatrical performances in certain New York theatres every week in the year; they countenance and protect dives and saloons that are wide open on Sundays; but they arbitrarily invoke the letter of the law in a case where the alleged violators are engaged in a charitable cause and giving their services without compensation. Of such is the kingdom of Devery!

●

The *Evening Post* refers to Mr. Faversham's departure from the Empire company next season "as a symptom of the present tendency to convert respectable leading juveniles into 'stars' by the simple means of advertisement."

●

The announcement of the one hundredth performance at the Criterion of When Knighthood Was in Flower as occurring last (Monday) evening was premature by nearly a week.

This play was produced at the Criterion on Monday, Jan. 14. In addition to the regular seven performances a week it has received two extra representations; therefore, the alleged one hundredth performance was in reality the ninety-fourth, the real anniversary not being reached until next Saturday night, April 20.

The same method of falsifying is noticeable in the advertisements of the Manhattan Theatre, where Lovers' Lane is scheduled for a "centennial" on April 26 at which time it will have been acted just ninety-three times.

●

The Boston Lyric Opera company played at English's in Indianapolis (a theatre affiliated with the Trust) three nights last week. The newspaper advertisements announced it as a "special engagement," and the price of an orchestra seat was $1.

At the Park Theatre in the same city the managers, Messrs. Dickson and Talbott, previously had refused to book the Boston Lyric Opera company at 10-20-30, as they did not consider the organization to be up to the standard of attractions that they play at these cheap prices.

This contrast goes to show what sort of values prevail sometimes at theatres booked by the Trust.

●

"Mr. James K. Hackett, an actor, is rapidly recovering," says the *Herald*, using the indefinite article before the word describing his profession in accordance with its usual custom. If the well-known player were engaged in some other occupation that brought his name less frequently into publicity, there might be some sense in this style. "Mr. Jones, a plumber," "Mr. Smith, a tailor," or "Mr. Robinson, a peddler," would be all right, but isn't "Mr. Hackett, an actor," a reflection upon the intelligence of the *Herald's* readers?

●

The Worcester Theatre, which is booked by the Theatrical Trust, was "dark" from April 2 to April 10. This means that for eight days in the regular dramatic season a city of more than 118,000 inhabitants was deprived of theatrical entertainment.

●

One reason for the shrinkage in receipts at several of the Broadway theatres during the past fortnight is to be found at the Madison Square Garden, where Buffalo Bill's Wild West is drawing crowds at every performance. Long lines form at the gallery doors two or three hours before they are opened, and an hour before the entertainment begins they are closed because every inch of space is taken. The higher priced seats and boxes, also, are all sold nightly. New York welcomes with open arms this exhilarating, blood-stirring show, which is better than ever this year.

●

The Janauschek benefit was a success from every point of view—the entertainment was varied and interesting, there were virtually no disappointments in the long programme, and best of all a splendid sum was realized for the veteran tragedienne.

A NEW SYNDICATE?

In a New York morning paper of April 10, there was published a dispatch from Boston to the effect that a theatrical syndicate, called the Boston Theatrical Exchange, had been incorporated in Maine with a capital of $500,000. The new syndicate, it was stated, controlled theatres in Boston, Springfield, Worcester, Haverhill, Lawrence, Lynn, and Fitchburg, Mass., and Providence, R. I. Any outside manager, it was asserted, who might wish to book through the syndicate had merely to put up $100 for a share of stock, the money thus derived to be devoted to acquiring more theatres.

The correspondent of THE MIRROR at Augusta, Me., looked up the articles of incorporation of the Boston Theatrical Exchange and found that its capital was not $500,000, but $5,000, and none of that paid in. It was organized March 12, 1900, over a year ago, at Kittery, Me., and its purposes were declared to be "to conduct a general legitimate theatrical and amusement business in any of the States and territories of the United States, or in any foreign countries; also the purchase, sale or lease of any property, real or personal, deemed necessary or convenient for the purposes of said business." The directors were Frank L. Jones, president; John H. Reniger, treasurer, and George W. Howe, all of Boston. Mr. Reniger was formerly one of the managers of the Academy of Music, Chelsea, Mass., and of Blue Jeans. An amendment to the articles of incorporation was filed April 6, 1901, increasing the number of directors from three to seven.

Inquiries made by MIRROR correspondents in the several theatres where the syndicate was reported to have secured theatres failed to develop any information concerning the identity of these theatres. Local managers and others in a position to speak disclaimed all knowledge of the new syndicate. D. O. Gilmore, manager of the Court Square Theatre, Springfield, Mass., said:

"I have not given an option on my theatre nor has any one asked me to. The Court Square has always been an independent house, and I guess it will remain so. I should not go into any scheme of that nature."

PEOPLE'S SYMPHONY CONCERT.

Cooper Union Hall was crowded to its utmost capacity last Friday evening, when the last of the series of five People's Symphony Concerts was given by the orchestra of forty-five musicians, under the direction of F. X. Arens. The audience was composed largely of working people, for whose benefit especially the series of concerts was arranged. There were present also many students of music and regular concert goers. The programme was as follows:

"Tannhauser" overture ..... Wagner
Aria from "Mignon" ..... Thomas
Kathryn Taft Bruce, contralto.
Suite, op. 42 ..... McDowell
Adagio for strings and two horns ..... Arens
Songs: (a) Sapphic ode ..... Brahms
(b) Cradle song ..... Jessie Gaynor
Kathryn Taft Bruce.
"Danse des Sylphes" ..... Berlioz
"Rakoczy" march ..... Berlioz

The work of the orchestra was altogether satisfactory. The director has brought his men into splendid form, and they played with vigor and precision. Kathryn Taft Bruce, a contralto of reputation and popularity, was applauded generously for her singing, and Mr. Arens was obliged to come forward after almost every number to acknowledge the plaudits directed to him personally.

The concerts given this season have been so thoroughly appreciated that another series, upon the same lines, has already been arranged for next Winter. The Advisory Board of the undertaking—which is distinctly non-commercial—is composed of Abram S. Hewitt, Charles Sprague Smith, J. Eugene Whitney, Archibald Hill, Dr. Eliphalet N. Potter, John Noble Stearns, Satterlee Swartwout, and Leonard L. Paulo.

THE KAISER A MEMBER.

The Shakespeare Birthday Club that was organized April 23 of last year to celebrate and to promote the celebration of the birthday of William Shakespeare now numbers among its members Emperor William of Germany. Some weeks ago Everett King, founder and secretary of the club, knowing his Majesty to be a lover of Shakespeare, extended to him an invitation to join the club. Last week Mr. King received a letter from the Emperor's aide-de-camp saying that his Imperial Majesty felt deeply honored by the compliment paid him by the American club; that he accepted the invitation and that he would do all in his power to promote the celebration of the birthday of Shakespeare throughout his empire. A certificate of membership signed by the veteran actor and scholar, James Booth Roberts, the president of the club, has been forwarded to his Majesty.

The other members elected at the same time are Father Gaynor and Scott Morrow, of St. John, N. B.; Major Lincoln, inspector of British fortifications in North America and Africa; Major Anderson, R.A.; Wadsworth Cook, Sandol Milliken, and Kate Blanchè.

Shakespeare's birthday, April 23, was celebrated for the first time by the club last year in New York city. This year there will be celebrations by club members in New York city, Philadelphia, Washington, Syracuse, Rochester, Cincinnati, Chicago, San Francisco, Vancouver, B. C.; Boston, St. John, N. B.; Halifax, N. S.; Bermuda, Jamaica, Barbadoes, England, Germany, and China.

The cleansing and preserving properties of myrrh for the teeth have been known since the days of ancient Syria. WRIGHT'S DENTO-MYRH, the new tooth paste (in tubes), has myrrh as a base. Ask any druggist for it.

YALE STUDENTS TO PRESENT OLD PLAY.

On the night of Shakespeare's birthday, April 23, the members of the Yale Dramatic Association will present, in New Haven, Thomas Heywood's melodrama, The Fair Maid of the West. The play, which belongs to the Shakespearean period, has never been produced in America.

Not only do the Yale boys aim to give a meritorious performance of the play, but also to give an accurate picture of the theatre of Shakespeare's day, with its lack of scenic effects and its unruly spectators. They have borrowed from Harvard the set of scenery which was built in 1895 for the production, by students of the American Academy of the Dramatic Arts, of Ben Johnson's Epicoene, or the Silent Woman. The scenery shows the stage of the old Swan Theatre, London, in 1596, and is very accurate. It is the work of W. H. Day, and in planning it great pains were taken to have the general dimensions conform to the specifications of Joseph de Witt, the builder of the Swan. Where these specifications did not suffice, recourse was had to the famous "Diary of Philip Henslowe, manager of the Fortune Theatre, which was built four years later than the Swan. The stage is open to the sky, but is inclosed by high walls plentifully pierced with windows, affording ample light for the stage. In the center of the background the walls rise a story higher than they do at other points. Here is the balcony, which employed an important part in the stage action, being Juliet's balcony, now a hill, now the deck of a vessel. Above the balcony is the hut, which was used in manipulating certain clumsy stage effects. The Swan Theatre was opposite London proper, and it was customary to raise a red flag above the hut to announce to the people across the Thames that the play was about to begin. At the sides of the stage are boxes for the musicians and gallants. Beneath the balcony are two sets of doors, which are the only means for the entrance and exit of the players. A little in front of these doors are two massive pillars, which just save the stage from being absolutely bare. These pillars are used to display the signs, which are the only means of changing the scene. The sixteenth century illustration will not end with the foot lights. In the space usually occupied by the musicians and by the first three rows of the orchestra seats, the pit will be shown, and here between one and two hundred students impersonating the varied characters which went to make up an Elizabethan crowd will gather.

Frank Lea Short, the well-known stage director, is coaching the Yale actors, and is enthusiastic over the prospects. Mr. Short will also direct the big pageant in connection with the two hundredth anniversary of the founding of Yale, next October. This pageant will be given under the auspices of the Dramatic Association. The play will be repeated on the night of the twenty fourth.

THE JANAUSCHEK BENEFIT.

The benefit tendered to Madame Janauschek by the women of the American stage took place at Wallack's Theatre last Friday afternoon, and was a success in every way. The theatre was crowded with an audience representative of society and the stage. The receipts amounted to $5,000, many persons having paid premiums for seats. This amount has been delivered to Daniel Frohman, who will be the trustee of the fund, the interest going to Madame Janauschek.

The performance lasted from a quarter past one until nearly six, and was of unusual interest. Julia Marlowe and her company in a scene from When Knighthood Was In Flower opened the programme. Then came Annie and Jennie Yeamans in an amusing sketch. J. E. Dodson, Annie Irish, Robert Edeson, James Bennett Sturgis, and Edward Dresser presented Richelieu's Stratagem. Lillian Russell and De Wolf Hopper gave the mirthful opera travesty from Fiddle-Dee-Dee. The third act of The Christian was played by Viola Allen, assisted by E. J. Morgan, and a special company, that included many members of the original cast. Blanche Bates and Campbell Gollan acted J. Hartley Manners' playlet, The King's Messenger. James T. Powers did a laughable pantomimic sketch. Amelia Bingham gave a short address and read a letter from Madame Janauschek, who is at Saratoga, expressing her regret at her inability to be present, and her thanks to the friends that had given and patronized the benefit. The performance concluded with One Touch of Nature, played by J. H. Stoddart, Maude Harrison, Clarence Handyside, Adolph Jackson, and Henry Warwick.

The use of the theatre was donated by Manager Theodore Moss. The benefit was in active charge of a committee consisting of Amelia Bingham, Blanche Bates, and Julia Marlowe. The only disappointment of the programme was the non-appearance of Weber and Fields, and this was unavoidable, Mr. Weber having a severe sore throat.

The Professional Woman's League gave $500 for one seat for the benefit. Mrs. A. M. Palmer, President of the League, sent the check and received the ticket, but was unable to attend the performance, and in her stead "Aunt" Louisa Eldridge, the First Vice-President, had the pleasure of occupying the $500 seat. Madame Janauschek is also a Vice-President as well as a life member of the League.

RUSSELL THEATRE, OTTAWA, BURNED.

The Russell Theatre, at Ottawa, Ont., one of the handsomest playhouses on the continent, was destroyed by fire on the morning of April 9. The loss is $100,000, covered by $63,500 insurance.

The fire is supposed to have started in the boiler room of the theatre, underneath the stage. It was discovered, about half past one, by the night watchman, who turned in an alarm. By the time the engines arrived the flames had made such headway that efforts to check it were useless, and the firemen devoted themselves to saving the Russell House and other adjoining property from catching fire. Dr. W. A. Browne, manager of the theatre, and Mrs. Browne, occupied apartments in the building, and had narrow escapes from being burned to death. They lost all their personal effects.

Among the guests at the Russell House were the members of The Belle of New York company, that had played at the burned theatre that night. In common with the others in the hotel, they were aroused by the fire, and made hasty descents to the lobby without stopping to dress. The entire hotel was plunged in darkness, for the electric light connection, that came through the theatre, had been burned out. All the guests were remarkably cool considering the circumstances. The scenery and costumes of The Belle of New York were saved, having fortunately been removed from the theatre just before the fire.

The Russell Theatre was built in 1897, by E. G. Horn, of Brooklyn, from designs by J. B. McElfatrick and Company. Its owners were the Russell Theatre Company. From its opening to the present time the house had been under the management of Dr. W. A. Browne. Ambrose J. Small, of Toronto, holds a lease of the house, beginning next season.

The directors of the Russell Theatre Company have decided to rebuild the house immediately and have it ready for opening in September. Colonel Wood will be the architect.

TWO ACTRESSES POISONED.

Marie Gilmer, of the Vera de Noie Stock company, took an overdose of medicine at York, Pa., April 6, and for a time her life was despaired of. Physicians administered an antidote for the poison, and Miss Gilmer recovered.

A druggist's mistake, it is said, came near causing the death by poisoning of Florence Robinson, of the Elroy Stock company at Troy, N. Y., recently. After undergoing several days' treatment in Troy, N. Y., she was removed to her home, Worcester, Mass.

During her illness Miss Robinson was married to William Simonds, also of the Elroy Stock company.

PERSON.

ROCKWELL. Florence Rockwell denies the report that she will play Janice Meredith next season.

DREW. Louisa Drew, daughter of John Drew, gave a "Rosebud" luncheon on Easter Monday. Kitty Abbey was the guest of honor.

HAZLETON. George C. Hazleton, Jr., last week submitted the manuscript of his new play to Henrietta Crosman.

CAMPBELL. Maurice Campbell has so far recovered from his illness as to be able to come from Boston to New York to complete arrangements for Henrietta Crosman's coming engagement at Wallack's.

BERGER. Frederick G. Berger has been elected a vestryman of St. Andrew's Episcopal Church, Washington D. C.

MILLWARD.—Jessie Millward is to star in England under Arthur Collins' management in In the Palace of the King, the English rights to which have been jointly purchased by Mr. Collins and Miss Millward.

MARTINOT.—Sadie Martinot is negotiating for a Broadway theatre in which to produce Clyde Fitch's play, The Marriage Game, next season.

BERNHARDT.—Sarah Bernhardt may produce in Paris a dramatization of Henryk Sienkiewicz's novel, "With Fire and Sword."

ARONSON.—Rudolph Aronson has gone to Europe to recuperate from the effects of his recent illness.

FEALY.—Maude Fealy has been re-engaged by William Gillette as leading woman in Sherlock Holmes, for the engagement at the Lyceum Theatre, London.

BEHMAN.—Louis C. Behman has retired from active management of the Hyde and Behman enterprises, in which, however, he will retain his pecuniary interest. Richard Hyde, his partner, will direct the firm's affairs hereafter. Mr. Behman has been a manager for twenty-seven years.

COLE.—Belle Cole will make a concert tour of Australia, opening May 10 at Melbourne.

WINTER. Maude Winter has been engaged by David Belasco to play the leading role in support of David Warfield in The Only Levy next season.

ALEXANDER. George Alexander produced with success H. V. Esmond's play, The Wilderness, at the St. James' Theatre, London, April 12.

JEFFERSON MACDONALD. It is said that the wedding of William Jefferson and Christie MacDonald will occur in this city in May.

EUGENE. Max Eugene is winning success in Australia with George Musgrove's Opera company.

IRWIN. May Irwin announced in Chicago last week her intention to build a skyscraping apartment house in the Windy City.

SMITH-ROBINSON.—According to report H. Reeves Smith, now with Captain Jinks of the Horse Marines, is soon to marry Margaret Robinson, of Under Two Flags.

FITCH. Clyde Fitch sailed for Europe on Saturday, going direct to Naples. Later he will visit Sicily and, while abroad, will complete his new output of plays for next season, and will return to this city in September.

ODELL. Maude Odell will star next season in a version of Carmen and in a new play for which a prominent manager is now looking in Europe. This manager, whose name is not made known, will direct her tour, which will open in Washington on Nov. 11.

WAKEMAN. Emily Wakeman, who has made a hit as Molly Meady in Lovers' Lane, has been selected by Clyde Fitch for a prominent role in one of his new plays for next season.

HALE. Walter Hale, writing from Washington, says that rest and golf have braced him up, and that he has quite recovered from the illness he had in New York. Mr. Hale will be leading man with Mary Mannering next season, a published statement noting the engagement of H. S. Northrup, with that actress being erroneous in placing him in the position Mr. Hale will occupy.

ALLEN. While Allen has been stirring up the New York [illegible] in a number of ways by his advance [illegible] for Forepaugh-Sells Shows. Several [illegible] have given [illegible] to the reviews of Mr. Allen's productions [illegible] literature.

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...125th St.), on the ...

...150th St.), Cliff...

...of St. ...) and West 125th St.), ... and Maxine Elliott in When ...

HURTIG AND SEAMON'S (200-211 West 125th St.), ...

...Fifth St., nr. Lexington Ave.). Continuous vaudeville 2:00 to 10:45 p. m.

CIRCUS MUSIC HALL (Broadway and 60th St.), ...

...Eighth Ave. and 59th St.), new building. ...

...Fox and's PALACE (58th St., bet. Lexington and Third Aves.). Continuous Vaudeville 2:00 to 10:45 p. m.

CARNEGIE HALL (Seventh Ave. and 57th St.). Farewell Gabrilowitsch Piano Recital Fri. Eve., April 19.

COLONIAL (156th Broadway and 164-170 West 47th St.). Now building.

NEW YORK (Broadway and 45th St.). The Giddy Throng. 17th Week—135 to 140 Times.

CRITERION (Broadway and 44th St.). Julia Marlowe in When Knighthood Was in Flower. 14th Week—94 to 100 Times.

BERKELEY LYCEUM (23 West 44th St.). Closed.

VICTORIA (Seventh Ave. and 42d St.). My Lady—10th Week—70 to 75 Times.

REPUBLIC (207-211 West 42d St., adjoining The Victoria). Viola Allen in In the Palace of the King. 10th Week—125 to 130 Times.

AMERICAN (Eighth Ave. 23d and 41st Sts.). Henry Greenwall Stock in Ben Hur Lodge and A Flag of Truce.

MURRAY HILL (Lexington Ave. and 41st St.). Henry V. Donnelly Stock in Oliver Twist.

BROADWAY (Broadway and 41st St.). The Price of Peace—5th Week—29 to 35 Times.

MENDELSSOHN HALL (113 West 40th St.).

EMPIRE (Broadway and 40th St.). William Faversham in Diplomacy—1st Week—1 to 8 Times.

METROPOLITAN OPERA HOUSE (Broadway, 40th and 39th Sts.). Closed Sun. Eve., April 14.

CASINO (Broadway and 39th St.). Florodora—23d Week—172 to 179 Times.

KNICKERBOCKER (Broadway and 38th St.). The Casino Girl—Revival—2d Week—9 to 16 Times.

HERALD SQUARE (Broadway and 35th St.). Lulu Glaser in The Prima Donna—Announced for Wed., April 17.

GARRICK (35th St., east of Sixth Ave.). Captain Jinks of the Horse Marines—11th Week—83 to 90 Times.

HAMMERSTEIN'S DRURY LANE (322-332 West 35th St. and 311-321 West 34th St.). Now building.

KOSTER AND BIAL'S (145-149 West 34th St.). Vaudeville.

SAVOY (112 West 34th St.). Closed for fourth time of current season—Sat. Eve., March 23.

MANHATTAN (1285-1287 Broadway). Lovers' Lane—11th Week—80 to 87 Times.

THIRD AVENUE (Third Ave. and 31st St.). The Denver Express.

BIJOU (1239 Broadway). Amelia Bingham in The Climbers—14th Week—105 to 114 Times.

WALLACK'S (Broadway and 30th St.). Are You a Mason?—3d Week—17 to 24 Times.

DALY'S (Broadway and 30th St.). James T. Powers in San Toy—65 plus Revival 7th Week—48 to 55 Times.

WEBER AND FIELDS' (Broadway and 29th St.). Fiddle-Dee-Dee—33d Week—255 to 262 Times—18th Week—Travesty on A Royal Family—134 to 141 Times—4th Week—Burlesque on Captain Jinks—21 to 28 Times.

COMEDIE (Broadway and 29th St.). Closed Sat. Eve., Dec. 29.

PROCTOR'S FIFTH AVENUE (Broadway and 28th St.). Continuous Vaudeville—12:30 to 10:45 p. m., Also Madame Butterfly—9th Week—97 to 108 Times.

GARDEN (Madison Ave. and 27th St.). Under Two Flags—11th Week—81 to 88 Times.

MADISON SQUARE GARDEN (Madison and Fourth Aves., 27th and 26th Sts.). Buffalo Bill's Wild West—Beginning Tues. Eve., April 2—3d Week—22 to 33 Times.

MINER'S (312-314 Eighth Ave.). The Merry Maidens.

MADISON SQUARE (24th St., nr. Broadway). William Collier in On the Quiet—10th Week—76 to 83 Times.

LYCEUM (Fourth Ave., bet. 23d and 24th Sts.). Closed Sat. Eve., April 13.

EDEN MUSEE (23d St., nr. Sixth Ave.). Figures in Wax—Concerts and Vaudeville.

PROCTOR'S (23d St., bet. Sixth and Seventh Aves.). Continuous Vaudeville—12:30 to 10:45 p. m.

GRAND OPERA HOUSE (Eighth Ave. and 23d St.). Sadie Martinot as Sapho.

IRVING PLACE (Southwest cor. 15th St.). German Tragedy, Comedy and Opera.

FOURTEENTH STREET (14th St., nr. Sixth Ave.). Chauncey Olcott in Mavourneen Revival—2d Week—8 to 15 Times.

KEITH'S (East 14th St., nr. Broadway). Continuous Vaudeville—12:00 to 11:00 p. m.

ACADEMY (Irving Place and 14th St.). Uncle Tom's Cabin—7th Week—50 to 57 Times.

TONY PASTOR'S (143-147 East 14th St.). Continuous Vaudeville—12:30 to 11:00 p. m.

DEWEY (128-132 East 14th St.). Weber's Parisian Widows.

STAR (Broadway and 13th St.). Thomas E. Shea in The Man-o'-War's Man—Tues. and Fri. Dr. Jekyll and Mr. Hyde.

GERMANIA (147 East 8th St.). Der Kartoffelkoenig.

LONDON (235-237 Bowery). May Howard's Company.

PEOPLE'S (199-205 Bowery). The Hebrew Drama.

MINER'S (103-107 Bowery). Frank B. Carr's Indian Maidens.

THALIA (46-48 Bowery). The Hebrew Drama.

WINDSOR (45-47 Bowery). The Hebrew Drama.

Borough of Brooklyn.

ACADEMY OF MUSIC (176 to 194 Montague St.). Josef Hofmann Piano Recital, Mon. Aft., April 15.

PARK (383 Fulton St.). E. S. Spooner Stock in East Lynne and The Girl from Texas—10th Week of Season.

HYDE AND BEHMAN'S (340-352 Adams St.). Vaudeville every afternoon and evening.

NOVELTY (Driggs Ave. and South 4th St.). Vaudeville every afternoon and evening.

GRAND OPERA HOUSE (Elm Pla., nr. Fulton St.). Harry Gilfoil in A Trip to Chinatown.

PAYTON (Lee Ave., opposite Taylor St.). Corse Payton Stock in The Belle of Baltimore.

UNIQUE (194-196 Grand St.). The Queen of the Orient.

LYCEUM (Montrose Ave. and Leonard St.). The Stowaway.

CRITERION (Fulton St., opposite Grand Ave.). Frank E. Baker Stock in Too Much Johnson—17th Week of Season.

AMPHION (437-441 Bedford Ave.). Closed Sat. Eve., April 13.

STAR (391-397 Jay St., nr. Fulton St.). The Dewey Burlesquers.

EMPIRE (104-107 South 6th St.). Permanently closed Sat. Eve., March 16.

COLUMBIA (Washington, Tillary and Adams Sts.). The Shades of Night—32 plus 1 to 8 Times, with The Lash of a Whip.

GAYETY (Broadway and Middleton St.). Milton G. Barlow in Uncle Tom's Cabin.

BIJOU (Smith and Livingston Sts.). The Dangers of Paris.

MONTAUK (585-587 Fulton St.). William H. Crane as David Harum—2d Week.

PERCY WILLIAMS' MUSIC HALL (Fulton St. and Alabama Ave.). Vaudeville every afternoon and Evening—Al Reeves' Big Show.

ORPHEUM (Fulton St., Rockwell Pla., Flatbush Ave.). Vaudeville every afternoon and evening.

FOLLY (Graham Ave. and Debevoise St.). Now being completed.

AT THE THEATRES.

Irving Place—Der Star.

Comedy in three acts by Hermann Bahr. Produced April 15.

Lona Ladinser	Helene Odilon
Leopold Wisinger	Adolf Zimmermann
Martha	Frida Brandt
Gerty Danzer	Maria Ebenhut
Dr. Engelbert Rohr	Gustav von Seyffertitz
Gustave, Count Blowitz	Otto Ottbert
Andra	Heinrich Habrich
Wigiduk	Willy Frey
Miss Zipser	Meta Buenger
Flora Denk	Gusale Fraenkel
Peter Gallus	Franz Klerschner
Mr. von Span	Vladimir Schamberg
Blum	Adolf Teleky
Coch	Jacques Horwitz
Wenig	Eugen Hohenwarth
Franz	Jacques Lurian
Lini	Eugenie Lehmann
Old Mary	Johanna Claussen Koch

Helene Odilon, the famous German actress, of whom many enthusiastic accounts have come from time to time to this country, made her American debut last evening at the Irving Place Theatre in a new comedy by Hermann Bahr, entitled Der Star.

Not in many a long day has Heinrich Conried's playhouse held so large and so distinguished an audience as it did last night; and rarely indeed is heard such generous and sincere applause as that which followed the visiting star through the performance.

Herr Bahr's comedy is one that possesses most of the attributes that make for success on the English as well as the German stage. Its plot is simple, yet always interesting. Its best situations are mental rather than physical. Its characters are distinct, well-drawn and typical, and its dialogue is spontaneous and for the most part humorous. The action takes place in the apartments of Lona Ladinser, the star. In the opening act she is found, on the morning after her first failure, discussing the play of the night before with her companion, Fraulein Zipser, an actress whose failures have been many and whose cynicism is, therefore, her most strongly marked characteristic. The physician of the theatre, Dr. Rohr, a man of the world who has learned to take everything as it comes, enters, and in a friendly way condoles with Lona over the failure of the new piece, but insists that her duty to the manager is to continue to perform it. He departs and immediately afterward Wisinger, the author of the play that failed, enters. Wisinger is a young Government clerk, diffident but ambitious. The actress is at first angry at him for having written so poor a play, but soon she feels that this young man is of finer fiber than the men she ordinarily meets. She is aroused to enthusiasm by his frankness, his simplicity and his purity and at the close of the act she declares her love for him.

In the second act Lona and Wisinger are living together in an obscure quarter. Lona, treasuring the happiness that has come to her, wishes to keep it sacred from the world. Wisinger, of shallower nature and of less experience, is inclined to be boastful of his good fortune. His friends endeavor to wean him away from Lona; but he, though his love is shallow, is still infatuated by the actress.

The third act shows Lona's apartments crowded by a motley throng of the people of the theatre. Two playwrights are there who have just made a success with a new play. Count Blowitz, a former lover of Lona's, is also there, and of him Wisinger suddenly becomes insanely jealous. Not in the least appreciating the depth and splendor of Lona's love for him he heaps insults upon her. Lona orders him to leave her; and then sadly, when he is gone, she returns for consolation to her art.

Helene Odilon's impersonation of the leading character was so natural, so sincere and so completely human that she carried the audience with her through every emotion that she portrayed. She is a woman of great beauty and charm of manner. Her knowledge of the art of the stage is apparently perfect. Her most striking qualities are her absolute frankness, her wholesomeness and her superb womanliness. She captured at once the admiration of last night's audience, and gained for herself a permanent place in its affections.

Adolf Zimmermann gave a well balanced, careful and altogether satisfactory impersonation of Wisinger, Gustav von Seyffertitz was an excellent Dr. Rohr, Otto Ottbert gave an unusually good performance as Blowitz, and Meta Buenger was most successful in portraying the peculiar characteristics of Fraulein Zipser. The flower of Director Conried's company appeared in the production, and every player was at his or her best. The stage-management was excellent, and the mounting satisfactory. On Wednesday night, and for the rest of the week, Die Camelliendame will be played, with Helene Odilon as Marguerite Gautier.

On last Friday evening Director Conried's company presented, for the first time in America, a farce by Thilo von Throtha, entitled Das Kaninchen (The Rabbit). The performance was for the benefit of the cashier of the theatre, and there was a large audience present. The good humor of the onlookers, owing to their friendliness for the cashier, accounted for the plaudits that the play received. It was not nearly up to the usual standard of the playhouse. The plot concerns a respectable painter who, in the absences of his wife, conducts a flirtation with an equestrienne of the circus. When in danger of being discovered he palms the rider off as his niece, and the customary cases of mistaken identity ensue. The principal parts were played by Otto Ottbert, Adolf Zimmermann, and Hedwig Lange.

Empire—Diplomacy.

Drama in four acts by Victorien Sardou. Revived April 15.

Henri Beaudere	William Faversham
Captain Julian Beaudere	Charles Richman
Count Orloff	Guy Standing
Algie Fairfax	Wallace Worsley
Baron Stein	Edwin Stevens
Markham	George Osbourne, Jr.
Antonio	William Barnes
Sheppard	George Sylvester
Francois	Frank Brownlee
Messenger	James Weed
Countess Zicka	Jessie Millward
Dora	Margaret Anglin
Marquise De Rio Zares	Mrs. Thomas Whiffen
Lady Henry Fairfax	Ethel Hornick
Mion	Margaret Dale

The Empire Stock company, misrepresented by a process of advertising characteristic to its manager, as an "all star cast," revived Sardou's powerful drama, Diplomacy, at the Empire Theatre last evening. The "all star" puffery, which the bill boards of the city have proclaimed for a fortnight, served its purpose to the extent of drawing a very large audience that was generous in applause. A tremendous welcome greeted each member of the company upon his or her entrance.

Theatric, like all Sardou plays, Diplomacy certainly is, and according to present day standards, its plot is improbable, yet its scenes are so strong and so fruitful is it in opportunities for the actor, that it has lost none of its interest. Sardou, with his marvelous stagecraft, builded in Diplomacy a play that will live when many others, greater in literary merit, are forgotten.

The present cast, although it is not an "all star" one, is composed of players who have often given evidence of competency, and in certain cases of uncommon talent. Their performance last evening was smooth and finished, with every sign of careful preparation. The play's most important episodes, in the second and third acts, were effectively rendered. Yet this was due in a large measure to the strength of the scenes themselves, for they are so intensely dramatic that actors of far less ability could not weaken them.

A comparison of this revival with other revivals is, of course, inevitable. The most notable revival of Diplomacy in recent years was that made by Rose and Charles Coghlan at the Star Theatre in 1892, and, on the whole, that performance was much better than last evening's. For this the allotment of roles was in a measure responsible, for in the Coghlan revival each player was very well fitted to his or her part, while last evening certain of the roles were not cast suitably. Charles Richman, although his performance was one of the best, was hardly the ideal Julian Beaudiere. His work was too forceful, his temperament too positive, to accord with the character, and he dominated the scenes in which Henri Beaudiere should have been the foremost figure and Mr. Richman's portrayal was, moreover, thoroughly self possessed, spontaneous and manly.

William Faversham, as Henri Beaudiere, was a distinct disappointment, especially when the perfect portrayal of Charles Coghlan is remembered. He was mechanical and monotonous in his acting, and had not the quiet confidence and wonderful finesse with which Mr. Coghlan endowed the part. In his great scenes his work was never masterly nor impressive.

The success of the performance was that of Margaret Anglin, as Dora. It was another triumph for Miss Anglin, whose sensibility, sincerity and technical skill made her admirable from every point of view.

Jessie Millward, who had her first chance at a serious part with the company, scored a striking success as Zicka, giving a finished and always consistent portrayal. Ethel Hornick was pleasing as Lady Henry Fairfax, and Mrs. Thomas Whiffen did well as the Marquise, which was not quite the role for her to play.

Edwin Stevens was a capital Baron Stein, assuming a character picture in which shrewdness and craft were well denoted. Guy Standing did some of his best work as Orloff. Wallace Worsley was a fair Algie Fairfax, and the other roles were acceptably taken.

Germania—Der Kartoffelkoenig.

The Germania Theatre was crowded last evening when Manager Adolf Philipp produced his new four-act musical comedy, Der Kartoffelkoenig (The Potato King), with music by himself and Edward A. Weber. The addition to Mr. Philipp's repertoire scored an instant and unqualified success and was applauded enthusiastically. It is of a bit higher cast than the regulation Broadway plays of the same sort, because it contrives to concern something beside rank, low comedy, and it was all played with a vim, dash and surety that should be a profound lesson to any of the high salaried stage-managers that might elect to see and profit by it.

The story is conventional, it is true—that of a man who has not alone cornered the potato market, but has also a record at Schutzenfests and a marriageable daughter besides. The opening act is at Lake George, and the rest in New York, and the characters necessarily involved by the potato wealth and the appending daughter provide endless merry complications. The play is written in a queer composite of English slang and true German, but all of the lines make for happy climaxes and incessant laughter. The music is uncommonly good, often excellent, and the orchestration is admirable.

Adolf Philipp made an immense hit as a young wigmaker, who essayed to put on Uncle Tom's Cabin in German, and he had notably capable support from Emil Berla, as the Potato King, Adalbert Neher as a banker baron, and Teresa Kosseg as the wigmaker's best girl, as well as by Ada Blanche, Martha George, Emilie Schonfeld, and Christian Schober.

The chorus sang capitally and were thoroughly well drilled. The play was finely mounted, and in the opening act there was one of the prettiest moonlight effects imaginable. It took five calls. Der Kartoffelkoenig probably will fill out Manager Philipp's season.

Murray Hill—Oliver Twist.

The Henry V. Donnelly Stock company at the Murray Hill Theatre present this week a dramatization of Charles Dickins' novel, "Oliver Twist. The production in itself is one of the best that Manager Donnelly has put on this season, but beyond that and of more importance, is the fact that in the production a return to the old "stock star" system is made. Elita Proctor Otis is the "visiting star" of the week. The experiment in returning thus to old methods gives great promise of success. The large audience last night was evidently interested and pleased by the appearance of a new face among their favorites, and throughout the performance there was generous applause.

The presentation was in every way satisfactory. The members of the company seemed to step into the Dickens atmosphere with remarkable facility, and they were aided in their conscientious efforts by scenery that was adequate and costumes and accessories that were as accurate as need be.

Miss Otis, in the role of Nancy, is well known to New York. She gave an altogether praiseworthy impersonation. Her Cockney dialect was capital, and her bits of by play showed careful study of the character and much thought as to its portrayal, while she thrills in the tragic scene of the play. William Bramwell displayed rather remarkable versatility in his impersonation of Bill Sykes. In appearance he almost perfectly realized one of Darley's illustrations of the novel, and his acting was thoroughly in keeping with his looks. Walter Allen did a splendid bit of character work as Fagin. He cloaked his own personality in the part more completely than is usual with him, and thereby won a good share of the plaudits. Thomas L. Coleman was a sufficiently pompous old Mr. Brownlow. William Redmund was an excellent Bumble. John Westley played the Artful Dodger in quite the proper spirit, and the other male roles were in very capable hands.

Francis Starr, in the role of Oliver Twist, was appealing in her pathos, and in every scene her work was most earnest and sincere. She is not, physically, well suited to the part, but her excellent playing overcame that difficulty in a great measure. Laura Hope Crews was a very pleasing Rose Maylie. Mrs. Thomas Barry was a delightful Mrs. Bumble, and Helen Harrington was an acceptable Mrs. Bedwin. Next week, At the White Horse Tavern.

Grand Opera House—Sapho.

At the Grand Opera House last evening the Clyde Fitch version and the Olga Nethersole production of Sapho was the bill.

The salient features of the performance as seen at Wallack's were uppermost again last night, and the sensualism of the play was as marked as ever. The phrases that shocked the moral sensibilities of upper Broadway were merely judged highly humorous by the audience on Eighth Avenue, and consequently it is doubtful if any one's morals were in any way injured by witnessing the present production.

Sadie Martinot was put forward as Fanny Legrand, and her mastery of the details of stagecraft enabled her to be convincing, although she lacked the brilliancy displayed by Olga Nethersole in the role. The vitality, passion and animal side of Fanny Legrand's nature did not receive the vivid portraiture noted of the former actress. The supporting company was an adequate one, but no one of them can be set down as of exceptional merit. Walter Hodges brought on the unsophisticated side of Jean Gaussin admirably, but he permitted Fanny to do the major portion of the love-making. Charles Wellesley was a picturesque Dechelette, Franclyn Burleigh a droll Uncle Cesaire, and Raydon Erlynne a pathetic Flamant. The rest of the large cast lent the necessary color to the picture, and in general detail very little difference could be observed between the original and present performances. The audience was large. Next week, Peter F. Dailey in Hodge, Podge and Company.

Third Avenue—The Denver Express.

The Denver Express, presented by the Holden Brothers' company, is the attraction this week at the Third Avenue Theatre. The melodrama, though more or less familiar to East Side theatregoers, drew a very large audience last evening, and the applause was as frequent as it was enthusiastic. Among those in the company, whose work demands especial mention, are: Van Kinzie as Dick Warren, F. J. Binkhurst as Gilson Payne, Henry E. Rodgers as Hiram Garvey, Rosalie Curry as Mrs. Hobart, Maude Es' Bonde as Tildy Ann, Kate Desmond as Mrs. Payne, and Marie Wellesly as Mabel. The specialties between the acts were attractive, and the scenery was adequate. Next week, The World Against Her.

Star—The Man-o'-War's Man.

At the Star Theatre last evening a fair audience witnessed Thomas E. Shea in the familiar naval drama, The Man-o'-War's Man. Mr. Shea's impersonation of Captain Jack Conway seemed to please immensely, and others who were creditable were: Henry Testa, James Irving, James J. Cassidy, George L. Kennedy, William J. Carnes, J. Irving Southard, John E. Gilbert, John K. Pauly, William Johnson, George West, John Wilton, Josephine Morse, Charlotte Burkett, and Bessie B. Beardsley.

At Other Playhouses.

American.—East Lynne is continued for a second week, having scored an unexpected success. The company is the same as last week, except that Eva Taylor makes her first appearance with the organization, playing the dual role of Lady Isabel and Madame Vine. Her work is earnest and effective.

Academy of Music.—Uncle Tom's Cabin continues in favor.

Bijou.—There is no abatement of interest in The Climbers.

Broadway.—The new schedule of prices, and the scenic splendor of The Price of Peace, serve to draw goodly audiences.

Casino.—Changes in the cast of Florodora do not seem to affect its popularity.

Criterion.—The ninety-fourth performance of Julia Marlowe in When Knighthood Was in Flower occurred last night. Souvenirs in celebration of the one hundredth performance were distributed.

Daly's.—San Toy is still sung to good houses.

Fourteenth Street.—Chauncey Olcott's return to Mavourneen has been received with favor by his clientele.

Garden.—Blanche Bates' hit as Cigarette in Under Two Flags has not diminished.

Garrick.—Captain Jinks of the Horse Marines, with Ethel Barrymore, continues the bill.

Herald Square.—The Prima Donna is announced to open April 17.

Knickerbocker.—The Casino Girl remains.

Madison Square.—William Collier's humor and On the Quiet form an attractive offering.

Manhattan.—Crowds continue to see Lovers' Lane. The engagement at this theatre will close April 27, but the production will be transferred to the Republic, opening there April 29 for an indefinite stay.

Republic.—Viola Allen in In the Palace of the King has entered the last two weeks of her successful engagement.

Victoria.—My Lady continues popular.

Wallack's.—Are You a Mason, in its last fortnight, is amusing fine audiences.

Metropolis.—A large audience last evening enjoyed On the Stroke of Twelve.

R. R. BENNETT'S ILLNESS.

H. M. Bennett, of the firm of R. M. Gulick and Company, who has been ill at the Hotel Victoria, Pittsburg, for some weeks, was removed to the Mercy Hospital on April 8, suffering from incipient senile gangrene. His right leg was amputated two and one half inches above the knee last Tuesday by Dr. J. Kennedy Irwin, physician of the Actors' Fund. Dr. Buchanan and Dr. McKelvy assisted. The operation was successful, and Mr. Bennett is now said to be in a fair way to recover. He will probably be able to leave the hospital in a few weeks.

GOSSIP.

May Robson will sail for Europe on the *Minneapolis*, May 18, for a short pleasure trip.

It is said that the Eccentric Club, of London, will present to the Lambs' Club a silver loving cup as a token of friendship and esteem.

It is reported that State Senator La Roche, of Kings County, has had drawn plans for a great office building and theatre to be erected by him at San Francisco.

Manager Arthur Collins, of London, and Jeannette Buford Thom, of Los Angeles, Cal., were married in "The Little Church Around the Corner" by the Rev. Dr. Houghton yesterday (Monday). The ceremony was witnessed by the bride's family, who came here for the event. Mr. and Mrs. Collins will sail for London tomorrow.

A Swedish translation of Lady Windermere's Fan was produced at Stockholm recently with much success.

A free street fair will be held at San Bernardino, Cal., May 2-7. James H. Boyd is secretary.

COMPANIES CLOSING.

Titus and Alcott company, at Salem, N. J., March 30.

Man's Enemy, at Syracuse, April 13.

McCloy Stock company, at Jeannette, Pa., April 13.

Elmer and Thall's, Le Voyage en Suisse, at Buffalo, April 20.

A Wise Guy at Duquesne, April 6.

The Belle of New York, at Hartford, Conn., April 20.

The Jules Grau Opera company, at Kansas City.

Kidnapped in New York, in Cleveland, O., April 13.

Smith O'Brien in The Gamekeeper, a successful season of thirty-nine weeks at Grand Rapids, Mich., May 1. Rowland and Clifford will again star Mr. O'Brien in The Gamekeeper next season, opening at the Alhambra, Chicago, Aug. 25.

A Run on the Bank, at McKeesport, Pa., April 6.

Warner Comedy company, at Austin, Minn., April 6.

Me and Mother, April 13.

Quo Vadis, April 13.

A Convict's Daughter, April 27.

Henry Miller, April 29.

Mrs. Le Moyne, April 29.

The Dairy Farm, May 4.

Le Voyage en Suisse, April 29.

Ada Rehan, April 29.

The Still Alarm, May 25.

In Old Kentucky, at Springfield, Mass., April 13.

On the Suwanee River, at Chatham, Ont., May 4.

The Night Before Christmas, at Bridgeport, Conn., April 13.

ENGAGEMENTS.

Leighton Leigh for The Prince of Peace, succeeding Eric Hope.

Leander de Cordova, for From Scotland Yard.

J. M. Donavin, with Murray and Mack's Bon Ton Ideals.

Al. Dolan, re-engaged to manage one of Gus Hill's attractions next season.

Edmund Liston, Henry Dugan, Douglas Lloyd, Johnnie Hughes, Sydney Lee, Helen Ware, Paula Goepel, Pearl Felton and Abraham Kaufman, for A Fool's Paradise.

Edmond Mulkay, with Eugenie Blair, for the Spring and Summer season at the Lyceum, Cleveland.

Linton and McIntyre, by Arthur Sidman, for York State Folks.

Mr. and Mrs. James M. Waters (Pearl Woolson), for the Germand and Ford Stock company.

Ernest Lamson, for York State Folks.

Arthur Cunningham, with the Tivoli Opera company, San Francisco.

OBITUARY.

Robert G. Wilson, a well-known actor, died at his home in Philadelphia on April 12 of paralysis. Mr. Wilson was fifty-eight years old and had been retired from the stage for two years. He was a member of Mrs. John Drew's company at the Arch Street Theatre in 1863. For five years he toured with Modjeska and for an equal time he was a member of N. C. Goodwin's supporting company. Two years ago he suffered a stroke of paralysis, which compelled him to give up his professional career. A second stroke, last Friday, brought about his death. He is survived by his wife and one son, Clarence Hummell, who is connected with the Girard Avenue Theatre.

Gus Franklin, a stage carpenter, for many years with the Frohman companies, died at Gouverneur Hospital, New York city, on April 13. He was the father of Little Irene Franklin, well known as a vaudeville performer. The funeral services were held yesterday (Tuesday) afternoon, and the remains were buried by the Actors' Fund in Mt. Olivet Cemetery.

Professor Zera Semon, well known as a magician and conjurer, died at his daughter's home in Philadelphia on April 9. He was a native of Richmond, Va.

Captain A. H. Rush, father of Isadore Rush, died at his residence, No. 363 West 122d Street, April 8. His remains were taken to Berwick, Pa., for interment.

Theresa Wormuth, a member of The Bostonians, died at her home in this city April 11.

THE STOCK COMPANIES.

Baltimore, that has been without a stock company this season, will be the home, beginning on Sept. 30, of the Percy Haswell Stock company, that will appear at Chase's Lyceum in that city. Manager Plympton A. Chase last week signed contracts to this effect with George Fawcett, who will manage the company, and act in it. Miss Haswell will be the star. It is promised the cast of the company, as well as the plays and mounting, will be of a superior standard. The Lyceum has been devoted to vaudeville this season, but was formerly occupied by the Albaugh Stock company.

Clyde Bess has signed as leading man of the Criterion Stock company, Newport News, Va.

The Aubrey Stock company (Southern) will open at the Gillis Opera House, Kansas City, April 21, for an indefinite season, presenting for the first week We Uns of Tennessee, followed by The Land of the Living, The Fire Patrol, and Lost in New York. Melodramas will be given exclusively. The cast includes Lillian Bayer, Helen Curtney, Edith Bowers, Maud Norton, Baby Flossie Norton, Cameron Clemens, Victor Morley, A. J. Edwards, Alexander Leonard, Eddie F. Bowers, Frank Young, William Govey, and Will T. Morton. Victor Morley will direct the productions and A. J. Wildes will represent Mittenthal Brothers.

The Spooner company at the Park Theatre, Brooklyn, made a happy selection of play last week in The Butterflies. The company appeared to better advantage than in anything they have yet played here. Augustus Phillips as Frederick Ossian made a handsome and excellent lover. Edna May Spooner was a winsome and delightful Miriam, and Cecil Spooner invested the ingenue role of Suzanne with a zest and breeziness peculiar to herself. George Henry Trader proved a welcome addition to the company, and as Andrew Strong created much merriment. Robert Ransom as Hiram Green was sympathetic and vigorous. Mrs. Spooner, Edwin H. Curtis, and Olive Grove acquitted themselves well. A new scenic equipment and the careful staging of Claude Gillingwater added considerably to the effectiveness of the production. The audiences were very large. This week East Lynne first half, followed by That Girl from Texas for the rest of the week.

The stock company at Payton's Theatre, Brooklyn, was seen last week in an amusing revival of A Midnight Bell. The audiences tested the capacity of the house. Corse Payton was admirably disguised as Deacon Tidd and gave a performance that was ludicrous in the extreme. W. A. Mortimer as Martin Tripp portrayed that urchin to the life. Sadie Radcliffe as Lizzie Grout again demonstrated her excellence in character roles, and Marguerite Fields made a dashing Dot. Johnnie Hoey as Neal Olcott received a warm welcome on his return to the company. Sidney S. Toler, Grace Ford, George Hoey, Barton Williams, and L. F. Morrison also deserve mention. The play was well staged and mounted. This week The Belle of Richmond, by Sidney S. Toler. Last evening's performance was for Mr. Toler's benefit.

A Temperance Town, as produced by the Boyle Stock company, Nashville, last week, was one of the biggest successes in the company's history. Morris McHugh as Mink Jones, and William Stuart as Bingo, each gave superior comedy characterizations. J. Gordon Edwards played Jack Worth with his accustomed skill. Thomas Sterrett as Frederick Oakhurst did his best work of the season. J. H. Hollingshead as Pray, William G. Beckwith as Belcher, and Don Manning as Sawyer looked and played the three temperance cranks to perfection. As "the oldest man in town," Frank Melville was a success and his specialty was enjoyed. James K. Applebee was a dignified parson. Emma Butler was prominent as Mrs. Jones, and Ethel Barrington was sweet and sympathetic as Ruth Hardman. Anna Hollinger as Arabella Dot and Nancy Rice as Roxey presented bright comedy sketches. The minor roles were in capable hands. Sweet Lavender April 15-20.

The Baldwin-Melville Stock company, New Orleans, La., continues its excellent work at the Grand Opera House. Ellen Gwyn was the bill April 8-13, and it met with immediate favor. Maude Odell was excellent in the title-role, and Lucia Moore and H. P. Meldon also won favor. Large attendance continues.

Bertha Creighton as Babbie in the production of The Little Minister by the Durban-Sheeler Stock company at the Girard Avenue Theatre, Philadelphia, duplicated last week the success of six weeks ago. Miss Creighton will be at Peak's Island, Me., this Summer, as leading woman of the stock company at the Gem Theatre.

A son was born to Mr. and Mrs. Irwin Goodrich in Philadelphia April 8. Mr. Goodrich is a member of the Durban-Sheeler Stock company at the Girard Avenue Theatre.

John L. Ashton, who was especially engaged to play Ursus in Quo Vadis with the Durban-Sheeler Stock company at the Girard Avenue Theatre, has been retained by the company for several weeks.

Eleanor Westcott, of the Durban-Sheeler Stock company, spent last week in New York.

Eva Taylor, who has won much success with the Thanhouser company, Milwaukee, has been engaged as leading woman of the Greenwall Stock company at the American Theatre, opening this week in East Lynne. Amelia Gardner has been specially engaged for a leading role in the company's production of A Flag of Truce.

Owing to the sudden illness of Gertrude Berkeley, of the Woodward Stock company, Kansas City, Belle Gaffney, who is visiting there, was called upon at an hour's notice to play Countess Karnicheff in Darkest Russia. She went on without a rehearsal and spoke every line of the forty-eight typewritten pages that formed the part. Thirty-two weeks previously Miss Gaffney had played the part one week in stock.

Eva Westcott has been specially engaged to play Wilbur's Ann in the production of The Girl I Left Behind Me by the stock company at the New Century Theatre, Newark.

The Valentine Stock company, headed by Kate Blanché, opened a week's engagement in Quebec yesterday.

William Boag has been engaged to play old men's roles with the Lyceum Stock company at Baltimore this Spring.

Selma Herman and Willis Granger will open a stock season of three weeks at Heuck's Opera House, Cincinnati, on April 28, in Paul Kauvar. Mr. and Mrs. Gilbert Ely, Walter Chester, May Louise Algen, Edna Brothers, and Bart Wallace will be members of the company.

Charles B. Waldron, long a prominent member of the Donnelly Stock company at the Murray Hill Theatre in this city, has been engaged for the Summer season of the Pike Stock company in Detroit.

Frances Drake has decided not to appear with the Syracuse Stock company this Summer.

Donald Brine has been engaged by R. L. Giffen to play light comedy roles with the Giffen Stock company in Richmond, Va.

The stock company to play a Summer season at the Rastable Theatre, Syracuse, N. Y., opening May 6, will comprise many faces familiar to Syracuse theatregoers. Eugene Ormonde and Frances Drake are to play the leads, while William Masson, Walter Craven, Theodore Cramer, Charles Staley, Algernon Tassen, William Mahoney, Fred Sullivan, Roy Atwell, Daisy Lovering, Miss Gerne, Mrs. Knowles and Mrs. Craven will also be in the company. The Senator is slated as the first play.

Edwin Brewster has been engaged for Frederic Bond's Stock company that will play F. F. Proctor's vaudeville houses this Summer.

The Woman Who Won, a new five-act melodrama by Frank A. Ferguson, is scheduled for stock production in the Autumn.

Lillian Kemble has signed as leading woman of the Hopkins Stock company, Chicago.

Clara Thropp has gone to Milwaukee to head the stock company at Litt's Bijou Theatre for the Summer.

The Bonelli and Stahl company played Madame Sans Gene at the Grand Opera House, Columbus, O., last week to large business. The Danites is the bill this week.

The Baker Stock company, Brooklyn, presented Friends last week at the Criterion Theatre. The production was a decided success. Edith Ellis Baker as Marguerite Otto, and Charles Hanford as Harold Hunting, gave uncommonly good interpretations. This week, Too Much Johnson.

The opening of the Spring and Summer season of standard drama at Keith's Theatre, Providence last night introduced the Edward F. Albee Stock company under exceptionally auspicious conditions. The theatre was superbly decorated with flowers, and one of the swellest audiences ever gathered in a local theatre was present, including Governor Gregory and staff and many other dignitaries and the leading lights of society. The Charity Ball was presented under the direction of Percy Winter with entirely new scenery and effects and in a style ordinarily to be seen only in New York. The company made a very favorable impression, and is one of the strongest organizations ever seen here. The performance was notably smooth and finished in every detail, and all the leading members of the company made personal successes. Malcolm Williams, as the rector, gave a highly artistic and virile impersonation; and Valerie Bergere shared the honors with him, her work being in the highest degree intelligent and pleasing. George F. Farren and Lisle Leigh were very effective in the second parts, and Helaine Hadley made an especially sweet and charming Mrs. Van Buren, while Roy Fairchild, Walter Thomas, Helen Reimer, and Sadie Handy were all especially good. The remainder of the cast, which was thoroughly satisfactory, included Jay P. Leland, Albert Marsh, Malcolm Arthur, William Bertram, Pearl Young, and Clara H. Blaney. The advance sale for the week exceeds anything in the previous history of the house, and Proprietor Albee's innovation promises to prove as phenomenally popular and successful as his presentation of high-class vaudeville.

Victory Bateman opened as a stock star in Trilby with the New Century Stock company, Newark, N. J., last week, and scored such a hit that she was immediately re-engaged for the rest of this season.

Eva Westcott has signed with the New Century Theatre Stock company, Newark, N. J.

The Hadley Stock company will open a season at the Bijou Theatre, Milwaukee, April 21. The company will be headed by Clara Thropp, Robert Whittier, and William Owen. Prices will be 25 cents in the evening and 10 cents at matinees.

Marie Haynes, leading characters, at Liberty, [illegible]

LOUIS LEON HALL.

Louis Leon Hall is a young actor who by hard work and the development of an innate histrionic ability has made rapid strides in the dramatic profession. His work in a varied line of difficult roles has been commended unreservedly, and he has gained a place among the most versatile of leading men of the day. For the season of 1898-99 Mr. Hall enacted the leading role, Tom Logan, in Human Hearts, and in a tour that covered the entire country he received warm praise from the critics everywhere. As leading man of the Katherine Rober Stock company, in Providence, R. I., during the Summer of 1900, Mr. Hall became a favorite while appearing as Romeo in Romeo and Juliet, Marcus Vinicius in Quo Vadis, Armand in Camille, Claude Melnotte in The Lady of Lyons, Lefebvre in Madame Sans Gêne, Correze in Moths, Jean La Crosse in A Heroine in Rags, Jean Gaussin in Sapho, Allan Tracey in Killarney, and Landry in Franchon. He continued with Miss Rober's company on the road during the season just closing, and attracted much attention by his clear-cut, intelligent performances. Mr. Hall has been re-engaged by Miss Rober for the coming Summer season of her stock company, at the Empire Theatre, Providence. His portrait appears on this page.

MORE STARS FOR STOCK COMPANIES.

Since the announcement that Robert Grau would place stars now in vaudeville with the stock theatres, he has been overrun with applications, and the hustling agent is in a fair way to make his new departure the same great success that he achieved in vaudeville as a capturer of headliners. Among the latest to sign contracts is M. B. Curtis, who will appear at the Columbia Theatre, Newark, in Sam'l of Posen, aided by the house stock, following Rose Coghlan's appearance in the same house next week in The Sporting Duchess. Also Etienne Girardot, of Charley's Aunt fame, who will be seen in various stock houses of the same class in this play.

Photo by L. H. Hall, Providence, R. I.

LOUIS LEON HALL.

MUSIC NOTES.

The last concert of the Kneisel Quartette was given at Mendelssohn Hall April 9.

The supplementary tour of Slivinski, the pianist which consists of fifteen recitals, will end May 13 and Slivinski will sail for Europe May 14.

Frieda Stender will give a song recital at Mendelssohn Hall April 26. She will be assisted by Augusta Noethun, Victor Lasar, Benjamin Monteith and Jessie Shay.

Josef Hofmann gave his farewell recital here at Carnegie Hall, Saturday afternoon.

Teresa Carreno will give at Carnegie Hall, April 22 what is announced as her farewell recital in this country.

Mr. and Mrs. Georg Henschel gave a recital at Mendelssohn Hall April 6.

Sousa's Band gave their second concert to an immense audience at the Metropolitan Opera House on April 7.

Giulio Mossa, a noted Italian vocal teacher, who has trained a number of American singers for the stage, among them Ida Jeffreys, of the Bostonians, is to come to New York in June to remain permanently.

ENGAGEMENTS.

F. L. S[illegible] for Human Soldiers.

Theodore Hamilton, with James K. Hackett next season.

Henry J. Carvill, [illegible] engaged for E. H. Sothern's company next season.

Cora Bell [illegible] Robert B. Mantell.

W. R. M[illegible] manager, and L. F. Bailey, business [illegible] The Night Before Christmas, re-engaged [illegible] season.

Will S. Hall, specially engaged for the character comedy [illegible] the Chicago production of At Valley Forge.

James [illegible] and Percy Woodson, with Gormand and Ferry's [illegible] company.

Robert Lor[illegible]ine, as leading man of Daniel Frohman's stock company next season.

PROFESSIONAL [illegible]NGS.

[illegible] subrette of the [illegible] com[illegible] Theatre, Chica[illegible] [illegible] [illegible] organization [illegible] April [illegible] and will [illegible] Germania.

[illegible] Hall is [illegible] play for the West[illegible] he will [illegible] [illegible] has been [illegible] for the [illegible] [illegible] of a prom[illegible]

[illegible] Sidney [illegible] Crosman's [illegible] Dorothy [illegible]

Frank W. San[illegible] rights to [illegible] [illegible] and [illegible] cal comedy, The Lady [illegible] duced in England.

Maude Durand was [illegible] notice last week to [illegible] part of Aunt Ophelia [illegible] the Academy and scored a [illegible]

The Lyceum Theatre, Ma[illegible] ly damaged by fire recently. [illegible] will be remodeled into a commercial [illegible] and a new theatre will be erected, to be ready by Sept. 1[illegible]

Mrs. May Isabel Fiske will give an entertainment at the Waldorf-Astoria on the evening of April 25, 1901 which will include five monologues especially written by her. She will be assisted by a noted harpist.

Robert Monroe was taken to Bellevue Hospital last Sunday with a bullet wound in his thigh. The bullet was extracted, but Mr. Monroe was held, pending an investigation of the shooting regarding which there is much mystery.

Lillian Blauvelt is due here from England today (Tuesday). She will remain in this country until September.

Martha Frankel, of the Castle Square Opera company, was robbed of a purse containing $25 on a Chicago street Saturday afternoon.

A season of opera, under the management of A. Montegriffo, will open at Lion Palace Music Hall April 22.

Jack Mackay, formerly business manager of Dickson and Mustard's Humpty Dumpty, is slowly recovering from a severe attack of typhoid malaria fever.

A rumor that Kyrle Bellew would remain in Australia for a year to come is denied by Liebler and Company, under whose management Mr. Bellew will star in this country next season in A Gentleman of France.

Jane Holly left Sunday for San Francisco and Los Angeles on a recreation trip and incidentally to visit her parents at Los Angeles.

John Ravold, stage-manager of Through the Breakers, which closed its season on April 13, will manage Koehner's Summer Garden at St. Louis, Mo. A strong stock company will open the season there June 1.

Merceita Esmonde, who played Olive de Carteret in Sporting Life the past season and now with the Columbus Stock, Newark, and John T. Dwyer, of the Human Spiders company, announce their betrothal.

Thomas Ince was tendered a flattering reception when he appeared in When We Were Twenty-one recently at Newport, R. I., his native city.

Will H. Vedder closed with Broadhurst's The Man from Mexico April 13 and has returned to this city.

Robert Cole and William Johnson filed a petition in bankruptcy last week. Liabilities, $3,767; no assets.

A benefit performance in aid of the New York Exchange for Woman's Work was given last Thursday afternoon at Wallack's Theatre. The programme was arranged especially for the entertainment of children, and a very large audience of youngsters was present. The proceeds amounted to nearly $1,200.

A children's play called The Brownies in Fairyland was produced last Thursday afternoon at Carnegie Lyceum by a juvenile company. The performance was not satisfactory. Although the affair took place on the same stage as that occupied on other afternoons by Franklin Sargent's Children's Theatre players, the presentation of The Brownies in Fairyland was in no way connected with Mr. Sargent's well-established enterprise.

Sarah Bernhardt will sail for France April 30 on the *Kaiser Wilhelm der Grosse*.

Olga Lovelace has closed with the Marie Fountain company and is resting at her home, San Antonio, Tex.

A scene showing the capture of Aguinaldo by General Funston has been introduced in Across the Pacific.

Louis M. Polachek will complete his fifth season as musical director of Devil's Auction at Williamsport, Pa., April 13.

James Doyle, the oldest living actor, who came to America several seasons ago with Sir Henry Irving, celebrated his ninety-seventh birthday at his home in Devonshire, Eng., on March 13. He is in excellent health and spends most of his time working in his garden.

Maude Winter will close her season with Mrs. Leslie Carter on May 15, and on June 1 will sail for England to spend the Summer.

On the Eastern Shore, "a pastoral drama of seldom traveled roads" in five acts, by Willard Bashell, was presented for the first time upon any stage at the Academy of Music, Pottsville, Pa., on April 6.

Santanelli, managed by Arthur G. Thomas, will begin a tour of the coast, beginning May 20.

Willard Holcomb has taken a house at Arlington, N. J., for the Summer.

James F. Green will star the Elmore sisters next season in a new comedy by Eunice Fitch.

King Washington, Robert Lewis Weed's new play, after a week's trial in New England, where it has been favorably received, has been brought to New York for further rehearsal, and a special matinee of the piece will be given at Wallack's Theatre on the afternoon of April 25, to which managers and critics will be specially invited. Later the play will be seen in the larger cities on the road. Among the well-known names in the cast are Maude Granger, Eleanor Carey, Gertrude Perry, George Wharnock, and Frank Blair.

Ada Gray Tingay has written to Mrs. Fox a letter of thanks for the latter's activity in securing for her, in her illness, many little devices for comfort, and also to Rose Coghlan, Virginia Earle, Mr. and Mrs. J. C. Rice (Sally Cohen), members of the Lyceum and Ada Rehan companies. James Barrows, May Robson, and Thomas A. Wise, donors to that end.

Langdon Mitchell, who is still in Rome, will sail for New York early in May.

A. A. Graff, who is interested in Syracuse theatricals, has opened an office at 277 Broadway, where he is conducting the business of lending money on approved investments.

Ward and Vokes will soon produce a new musical comedy, The Head Waiters.

Chauncey Olcott was obliged, owing to illness, to miss one performance at the Fourteenth Street Theatre. The audience was dismissed. Mr. Olcott has now completely recovered from his ailment, which was a severe cold.

Henry W. Savage last week pu[illegible] the scenery, costumes and properties [illegible] the Grau Savage English Grand Opera co[illegible] and will send them West for the [illegible] Castle Square Opera company, [illegible] St. Louis.

Drew Morton [illegible] Second Avenue Theatre, [illegible] from a three weeks' [illegible] to his post.

[illegible] Thomas Grott[illegible]

THEATRES AND MUSIC HALLS.

Tony Pastor's.

The bill is led by the three Lelliotts, with the Donovans, Cook and Sonora, Harding and Ah Sid, Lavender and Tomson, Mlle. Olive, Alonzo Hatch, the Vedmars, Norwood and Devaro, McCabe and Emmett, Dooley and Wright, and Ethel Robinson.

Keith's Union Square.

Rose Coghlan, assisted by Louis F. Massen, offers The Ace of Trumps. Sam Bernard holds over for a second week, and the others are Cotton and Long, Mansfield and Wilbur, Viloua Sisters, A. O. Duncan, the Bachelor Club, Collins Trio, Sugimoto Japs, the Noles, Harrison Brothers, the Holbrooks, and the biograph.

Proctor's Twenty-third Steet.

Lillian Burkhart presents Jessie's Jack and Jerry. Fatma and Smaun are seen down-town for the first time. Others are the five Olracs, Nichols Sisters, Leo Dervalto, Press Eldridge, Maude Courtney, Trovollo, and Brooks Brothers.

Proctor's Fifth Avenue.

Madame Butterfly celebrates its one hundredth consecutive performance to-night. Severus Schaeffer holds over. Others are Alice Lorraine, Zelma Rawlston, John Healy, Ostrado, and Hank Whitcomb.

Proctor's Palace.

The bill shows Joe Welch, Clarice Vance, Dupont and Lothian, Crane Brothers, Little and Pritzkow, Armstrong Brothers, Newell, Chinquilla and Dunifrio, and Ingram and Jacklin.

Proctor's 125th Street.

The bill is headed by Digby Bell, aided and abetted by Kathryn Osterman and company, Eckert and Berg, Musical Dale, Hale and Francis, Warren and Blanchard, the Baileys, Kreisel's dogs, Terry and Elmer, John Geiger, and Laura Comstock.

Koster and Bial's.

The White Rats are still in evidence and retain James J. Corbett at the top of the bill. Others programmed are Staley and Birbeck, Max Waldon, Tenley and Simonds, McMahon and King, the Wilsons, Eleanor Falk, Violet Dale, Mr. and Mrs. Augustin Neuville, H. V. Fitzgerald, and Purcell and Maynard.

New York.

The present is the seventeenth week of The Giddy Throng and the ninth week of After Office Hours, enacted by the stock company, along with the ballets. Edna Aug, Emma Carus, William Gould, and the Agios Trio are scheduled to provide the vaudeville features. For next week a new burlesque, King Carnival, by Sidney Rosenfeld, is announced.

Weber and Fields'.

The last week of the present local engagement of the stock company promises to be characterized by the banner business of the season. Fiddle-Dee-Dee, the burlesques, and all the famous cast will go on tour next week.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Frank B. Carr's Indian Maidens are regaling the lower East Side. Next week, The Merry Maidens.

LONDON.—May Howard's company furnish the week's entertainment. The Rentz-Santley company next week.

MINER'S EIGHTH AVENUE.—Jacobs and Lowry's Merry Maidens are making merry on the West Side this week.

OLYMPIC.—Clark Brothers' Royal Burlesquers have gone uptown for a week.

DEWEY.—Weber's Parisian Widows offer the bill. The olio: The Johnsons, Charles Falke, Snyder and Buckley, Allene and Elliott, Gallagher and Barrett, Williams and Allene, Stella Gilmore, and Fred West.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Mr. Keith's "spectacular production," as described in last week's MIRROR, was retained and continued to score heavily with those unaccustomed to seeing stage dances and Amazonian marches. The lack of novelty in the number is more than atoned for by the admirable manner in which the scheme has been carried out and the superb training of the thirty girls involved in the production. Sam Bernard made his first appearance here and made a prodigious hit in much of his old monologue material. He could have gone on telling gags for many hours with the same enthusiastic applause and laughter if he had not seen fit to squelch further demonstrations of approval by reciting "The Face on the Barroom Floor." Willard Simms and Aimee Angeles were cordially received in their immensely amusing sketch, Flinder's Furnished Flats, Mr. Simms' insanely comic paper hanging and Miss Angeles' clever imitations being hailed with great glee. Fred Niblo told his regulation run of quick-fire stories with the same old success and cornered a large slice of the popular esteem. Winona Winter, the dainty little singer and imitator, assisted by Banks Winter, recorded a decisive hit. Mignonette Kokin, a neat singer and dancer, went nicely; Adele Purvis Omri made her accustomed hit in her clever specialty, and Post and Clinton put in their more or less unnecessary turn. Others were Derenda and Breen, Bush and Gordon, Clifford and Hall, Lillian Shaffer, the Razarfs, the stereopticon, and the biograph. Business, capacity.

PROCTOR'S FIFTH AVENUE.—Madame Butterfly, remaining as the bright particular feature, ran up to its ninety-seventh consecutive performance with unbounded approval. Madame Pilar Morin, becoming more used to the title-role, has improved considerably in her performance, and, while still unequal to either Valerie Bergere or Blanche Bates in the part, gives a most acceptable portrayal that met cordial receptions. Claude Gillingwater's superb work as the consul is now the acting gem of the play and gains hearty demonstrations of approbation. Severus Schaeffer held over for a second week in his extraordinary juggling turn, which probably stands without an equal anywhere. Many of his feats completely baffle understanding and set at defiance all accepted notions of the powers of gravitation and the presumable logic of possibility. His act, moreover, is beautifully worked, which goes a long way in the making of a juggling number. Kathryn Osterman came back to town after a lengthy absence, and presented M. A. Kraus' sketch, The Widow, which came pretty near being good. It tells the story of a husband who, to test his wife's love, lets it be understood that he has been killed in an accident and then shows up, disguised as his own brother, whom she has never seen. He finds to his delight that he is being sincerely mourned and he begins to feel a bit ashamed of his deception. But, before he can declare himself, the wife tumbles to the trick and determines that she will teach him a lesson. So she, too, assumes a disguise, that of a demure dressmaker who blows in with sundry large boxes and a formidable bill for mourning goods which the husband realizes that he will have to pay. The enormity of his offense then dawns upon him, yet he seeks to console himself by flirting with the suppositious dressmaker, who takes pleasure in discouraging his advances. Subsequently she pulls off his false mustache and calls the game. All is forgiven and everything is lovely. The sketch is of only fair quality and its ending is exceedingly weak. The hypothesis of such a deception by a husband is not a plausible one, and it is worked out in no especially able manner. Miss Osterman played the title part with daintiness and great good taste, and was capitally assisted by Irving Brooks. Dean Edsall offered her own playlet, Dad's Boy, a pretty little costume bit that made an honest success and which, had it been given the place in the bill that it deserved, would have gone much better. It was the simple story of a returning lover who, calling to see the sweetheart from whom he had been long absent, was met by a young Irish boy introduced as the girl's cousin but really she herself in disguise. She tries to find out whether he truly loves her and is in a fair way to acquire such information when he comprehends the trick and promptly sets about to confuse her. She runs away to reappear as her own self, and he makes believe that he has no use for her. There is a neat little scene in which he tantalizes her almost to the verge of tears and then, relenting, mutual vows of love come forth and it all ends happily. The ending is conventional and a bit tame, but the rest is all thoroughly charming and was delightfully acted by Miss Edsall, looking immensely well in her Nell Gwynne boy's clothes, and by Harry G. Keenan as the lover chap. Musical Dale returned to this island with his fine instrumental act and scored heavily, as he always did. Trovollo introduced his admirable ventriloquial turn that might only be improved by some thoughtful editing of his use of the English language. The employment of the word "seen" when one means to say "saw," and of "done" when "did" is meant, is as unpardonable as it is inelegant. Miss Lorraine, an attractive-looking young woman, sang soprano solos none too well, and the same comment applies to Laura Comstock's coon ditties. Chalk Saunders once more did capital lightning crayon work, and the rest were the Baileys, Brooks Brothers, the travel views and the kalatechnoscope. Big business.

PROCTOR'S 125TH STREET.—Fair houses greeted the American debut of Fatma and Smaun. These Indian pygmies are a great novelty. The girl Fatma is twenty years of age, and Smaun is eighteen. Smaun's act is on the rings, acrobatic, such as we see every day, but not every day by midgets. Fatma's duty, it appears, is to wipe off the rings and the boy's face every time he has done a stunt. After their act the manager takes them through the orchestra among the audience. They are very small people and they scored largely for their diminutive proportions. Ward and Curran did the same old act, but were amusing. Clarice Vance was very clever in her rendition of coon songs. She was recalled several times. Dupont and Latham presented their pretty little comedy, A Sunday with Aunt Martha, which was well received. Soto Sunetaro, the four Rentons, Crane Brothers, Ingram and Jacklin, the Craigs, Ostrado, the travel views, and the kalatechnoscope filled out the bill.

PROCTOR'S TWENTY-THIRD STREET.—Digby Bell moved down from the Palace and offered again his entertaining monologue. The Information Bureau, which went with great success. W. H. Clemart made his American reappearance in his quaint ventriloquial specialty. On the Sands, which was very cordially received. His methods are original and often striking and his act is clever and picturesque. Warren and Blanchard put in a fine singing and comedy act, My Valet, which made a genuine hit on its merits. The baritone of this team knows how to use his splendid voice and ought to get better songs to show it off. Pauline Moran, Hale and Francis, Mr. and Mrs. Tony Farrell, Little and Pritzkow, Murray and Lane, Ed Estus, and Newell, Chinquilla and Dunifrio all repeated their good work seen recently at other Proctor houses in town, while first-rate new numbers were furnished by Henrietta Tedro, Carrington and Holland, and Fritz, Leslie and Eddie. The stereopticon and the kalatechnoscope came in for their customary proportion of the applause. Business good.

PROCTOR'S PALACE.—The bill was chiefly composed of people seen of late at the other Proctor houses and then noticed in these columns. William Devere, assisted by W. Morrow, scored again in recitations and songs. Eckert and Berg made a large, conspicuous hit in their pretty operetta, Little Pee Weet: Giacinta Della Rocca once more violined with artistic skill and much sweetness; the Nichols Sisters contributed their inimitable coon songs and dances, and Zelma Rawlston won no end of applause for her fetching songs and wondrous quick changes. The five Olracs did some very clever acrobatics, which might have been much more effective if not marred by impossibly grotesque make-ups. John Healy won out in grand style in his black-face monologue, a highly amusing, genuinely humorous mixture of nonsense and satire. Rhoad's marionettes were a rather depressing number hardly calculated to appeal to metropolitan intelligence; E. H. Mohr crayoned cleverly; and the others were Terry and Elmer, Rice and Walters, the travel views and the kalatechnoscope. Good business.

TONY PASTOR'S.—The Russell Brothers came back to Fourteenth Street in George M. Cohan's successful farce, A Romance of New Jersey, which repeated its earlier successes and again sufficed to show off the clever impersonations of these popular comedians, who were ably assisted by Annie C. and John Russell, Jr. Drawee presented a new, original juggling act that went on record as a hit. Discarding his imitation of Kara, he came out in an Oriental set with the costume of a foreign tourist and with the aid of a negro boy in Hindoo garb. Moreover, he entered in a highly plausible jinrikisha, which subsequently came apart and figured in his tricks. He had some new bits of juggling and was heartily applauded in all his efforts. Jess Dandy cut loose with a couple of new Hebrew parodies and some older ones, all very clever and excellently done. Morrell and Evans did an agreeable singing turn that, however, would be better did they realize that a great deal of noise is not necessarily the best sort of vocalization. Lily Hart sang Southern songs in engaging fashion, Deaves' marionettes were cheerfully approved, and the Keatons scored again in their quaint and amusing stunts. The others were Robinson and Speck, Tegge and Daniel, Sharpley and Darling, Matthews and Thompson, Fred Hurd, the stereopticon, and the vitagraph. The attendance testified the size of the house every time.

KOSTER AND BIAL'S.—James J. Corbett again headed the herd in his original monologue, which once more made all kinds of hits. It was his third consecutive week at this house, and his popularity, great enough at first, seemed to increase rather than to diminish with each performance. The White Rats were still in charge of the programme, and they laid themselves out as usual to provide an uncommonly magnetic list. Eugene Canfield and Tim Cronin, a new team, won out handily in a hilarious sketch that had not a great deal of rhyme or reason but was absurdly funny for all of that. It is almost impossible to testify as to what it was about, and yet the fact remains that it was a scream from start to finish. Mr. Canfield and Mr. Cronin have both been so long and so well known as first-rank comedians that their combined efforts were assured of happy results and cordial reception, all of which came true, and they had the assistance of a young woman who, though comely and clever, did not have her name on the playbill. Favor and Sinclair offered their familiar, always enjoyable, skit. The McGuires, which went as well as ever. Jennie Yeamans scored pretty well in her monologue, which, while undeniably clever, is so mixed up that some folk seem to find trouble in following its devious trend. Blocksom and Burns earned enormous applause for their crazy, hysterical grotesque act, than which there certainly is none more absurdly diverting. George Evans got away with his regulation success in talk and songs, Annie Hart also did her usual big business in her entertaining turn, and Mlle. Lotty reappeared on the local stage just to show that she, as the first of chromatic posers to gladden our eyes, is still the best. Others on the programme were Powers Brothers, the three Livingstons, the two Cyrenes, Bertha Darel, and the Toozoonin Arabs. Capacity business.

WEBER AND FIELDS'.—The next week to the last of the present local season at this wonderfully popular and absolutely incomparable home of hilarity was characterized by capacity business as a matter of course. The gay burlesquers frolicked through Fiddle-Dee-Dee and the incidental travesties with all their accustomed joyous merriment and everything went as well as ever, which is saying very, very much.

HURTIG AND SEAMON'S.—Williams and Tucker scored their usual success in Skinny's Finish. Patrice, supported by Maurice Darcy, was enthusiastically received. Carroll Johnson sang and danced and also told some stories noted for their quality and age. Blanche King's songs were encored, and Barnes and Sisson's work was most commendable. Others were Mr. and Mrs. Charles T. Ellis, Marsh and Sartella, Clayton, Jenkins and Jasper, Ben Line, and Betz.

NEW YORK.—The stock company remains in The Giddy Throng. After Office Hours, Marwig's ballets, and the accompanying burlesques and vaudeville. Business still is limited only by the walls, and this has been the case ever since the lowering of the prices to 50 cents for the best seats.

The Burlesque Houses.

MINER'S BOWERY.—M. M. Thiese's Wine, Woman and Song enjoyed a prosperous week downtown.

LONDON.—Clark Brothers' Royal Burlesquers did a land office business at this favorite Bowery house.

MINER'S EIGHTH AVENUE.—The Utopians contributed gayety to the West Side of town.

OLYMPIC.—Sam T. Jack's Own Company played a profitable return week.

DEWEY.—Fred Irwin's Big Show pleased large houses with an excellent entertainment. A capital olio, far above the average, included Grace Mantell, Kearney and Honan, the Brownings, Bernard and Watson, the Cornellas, and a new edition of living pictures.

CECILIA LOFTUS' TOUR.

The Summer tour in which Cecilia Loftus will take her farewell of vaudeville has been arranged with much ingenuity by the managers, Robert Grau and Emanuel Warner. Miss Loftus will be seen in seventeen cities in twenty-one days, and all of these, with the exception of Washington, will see her for the first time. Such cities as Baltimore and Pittsburg will have the dignity of one-night stands. Washington gets two nights, and all the rest one night, except Montreal, where three nights and one matinee will be given. At Ottawa Miss Loftus will appear under patronage of the Governor-General, and in Saratoga at the Car Builders' Convention. Besides her impersonations the famous little woman will be seen in Undine, a one-act play.

OPERA IN VAUDEVILLE THEATRES.

Another original idea for Robert Grau is scored, following close upon his announced policy to return to the stock star system. It is now declared that the vaudeville agent has arranged with many of the vaudeville theatres to put in stock opera organizations during the Summer months, and contracts have already been signed by which he will have one company headed by S. K. Murray and Clara Lane at Jake Wells' theatres in Richmond and Norfolk, and another at Cook's Opera House, Rochester. These companies will be of the highest order, presenting royalty operas and sold outright to the local managers.

CASWELL AND ARNOLD GOING ABROAD.

Maude Caswell and Arthur Arnold, the acrobatic girl and the clown, now playing a special engagement with Dainty Paree, will close with that company next month and soon thereafter will sail for the hither side of the raging Atlantic. Their European debut will be made on Aug. 15 at the Theatre des Folies Marigny, Paris, where they will play for a month. On Oct. 1 they will open at the Winter Garden, Berlin, for another month's engagement. Then they probably will be seen in the other Continental capitals and in England, their stay abroad being for an indefinite period.

A NEW TEAM FOR VAUDEVILLE.

The newest recruits to vaudeville from the staid ranks of the legitimate are Stephen Grattan and Maud White, who have announced their intent to make their continuous debut at an early date in a new sketch which they have commissioned Kenneth Lee to write for them. The new playlet is promised to be constructed on entirely novel lines.

TRIAL OF NEW VAUDEVILLE SKETCHES.

Professionals looking for new sketches are offered an opportunity to witness two, by George Backus, at the Students' Matinee of the Stanhope-Wheatcroft School, at the Madison Square Theatre, Thursday, April 18, 2.15 P.M., Squire Wiggins' Dream, a strong male character role, and Secrets, a splendid opportunity for an emotional actress. These sketches can be secured for vaudeville.

THE WHITE RATS AND THE MANAGERS.

An eminent clairvoyant, gazing as only such folk can far into the future, has dealt out the following fragment of a strange inscription found on a slab of stone in the ancient city of New York, forsooth, in the year of Our Lord 5863, and has read the fragment thus:

"And behold, they reached even to the inner most ranks of the enemy, and plucked therefrom even the one which the enemy valued most." It may be well to add that about the edges of this slab of stone there were carvings of White Rats, which lend to the belief that the foregoing is part of the history of the first successful uprising of the actor.

W. W. Freeman, known sometimes as "Doc," who was the general manager of the Western branch of the Association of Vaudeville Managers, and is said to have been the whole thing in Western booking, and not only the most valued, but the highest salaried man conversant with vaudeville, is now the general manager of booking for the White Rats of America. When he entered into his position with the Western managers, he found a chaos. Everybody was afraid of everybody else, and it needed a level headed business man to make them work in harmony. Mr. Freeman systematized the Western office so that, compared with the Eastern, it has been regarded as pretty near perfection. He met the performers, listened to their troubles, did his best for them, and won their confidence. He did the same with the managers. He was a success.

When the Western association members signed their contract with the Rats which abolished commissions, certain Eastern managers made offers to Mr. Freeman to take charge of their affairs in the East. Mr. Freeman, however, understanding the performers pretty well, was predisposed in favor of the White Rats. This being discovered, the White Rats entered into negotiations with Mr. Freeman, and, in spite of influence on the other side, he cast his lot with them. Comment has been made by the managers upon the business management of the Rats' booking office. Mr. Freeman, however, being the most capable man any one could find, will probably satisfy them. At any rate, he is satisfactory to the Rats, and that is all that is necessary from their standpoint.

Business with the White Rats was excellent last week, the Arch Street, Philadelphia, and Koster and Bial's, New York, which the Rats control, both netted a neat sum for the treasury. Frank Burt, who has collected a string of parks for the White Rats, was booking half the week, as was also Manager Dusenbury, of Columbus, O. In fact, all goes well in Ratland.

The testimonial to be tendered the Big Chief, George Fuller Golden, which has been named by the Rats' press representative, "Golden's Golden Jubilee," will without doubt be the biggest thing ever pulled off in New York. The programme, besides containing all the best known names in vaudeville, will have some unique features. For instance, Dan Daly is to play the part of the waiter in Charles E. Grapewin's comedy, Above the Limit. It has been coming pretty easy for Charlie Grapewin in his restaurant act, and he has bent that waiter out of his bill pretty handily at every performance, but that waiter is a farmer's son. If Dan Daly stands for the knockout drops it will be the first time in his life, and if Grapewin expects to bent the restaurant on this occasion he had better use a blackjack.

De Wolf Hopper, Sam Bernard, Ezra Kendall, James J. Corbett, Ross and Fenton, and Dorothy Morton are a few more who may be depended upon to appear on this occasion. It is whispered that Bernard and Corbett are to do a sidewalk conversation thing, just to see which is the best stringer. Kendall is cooking up something unique, and Hopper declares if he cannot think of anything better he will give an imitation of Adolph Zink. The programme will grow in interest from day to day, and it will finally be a question as to who will be allowed to go on.

Big Chief Golden, who has been at West Baden and French Lick Springs, is said to be looking better than at any time in five years. He went into strict athletic training the moment he arrived there. He has been doing a few stunts in the gymnasium in the way of boxing, sprinting on the bicycle track, and generally giving his brain a rest. He will return to New York late this week, ready to make another fight of a year's duration if necessary. Next Sunday there is to be an initiation, when it is likely another half-hundred new Rats will enter Ratland.

There was a meeting of the Association of Vaudeville Managers at their offices here last week, and much business of no especial importance was transacted. It was given out that the long-standing differences between the Eastern and Western branches of the association had been satisfactorily adjusted, but how the Eastern men had met the Western men on the question of the latter's signing with the White Rats was not announced, nor was it possible to secure an explanation yesterday at the managers' office.

Certain Eastern managers, it is said, have been doing as they have pleased all along, and no one has dared to object.

CRIMMINS AND GORE'S NEW ACT.

Dan Crimmins and Rosa Gore produced at Dockstader's, Wilmington, last Wednesday a new act, Like Mother Used to Make, by Paul Armstrong, the Press Rat of the White Rats. The new one scored an immediate and decisive success. The scene, a restaurant, gives Mr. Crimmins a chance to figure as an ex-actor, a waiter, and a cook, and introduces Miss Gore as an elongated tough girl and a society woman. The fun, incessant from start to finish, is punctuated by a wealth of new and very clever business. The lines are bright and highly humorous. There is a neat song finish, too, which affords opportunity for Mr. Crimmins to put forth some of his extraordinary falls and tumbles. His assorted impersonations are all good, and Miss Gore's two widely differing characters, as well as her increasingly quick change from one to the other, made strong hits. A feature is the special scenery, showing a corner of the restaurant, capitally painted and ingeniously set. The act may be put down as a pronounced success, and it will make lots of talk when it gets to this town. A number of New Yorkers who went down to see the first performance joined in the joyful predictions.

TWO SHOWS DAILY.

Manager J. H. Moore announces a change of policy in his Detroit theatre, when it opens the coming season, Sept. 2. Heretofore all acts played four times a day, but with the new season only two shows daily will be required. This will necessitate employing nearly twice as many acts to give the performance. During the Summer the Wonderland will be closed (the first time in its history), in order to make many needed alterations, which when completed will give it a seating capacity of twenty-five hundred. Mr. Moore will be at the Association of Vaudeville Managers, this city, until May 1, booking acts for next season.

NOT THE SAME.

Walter Le Roy, of Le Roy and Clayton in Hogan of the Hansom, played in Philadelphia all last week, and when he returned to this glad town on Sunday he was surprised to learn that some one giving his name had been arrested on Saturday for passing a worthless check. The arrested one vowed that he was "Walter Le Roy, the actor," and as he's the only one of the name in the business the real Mr. Le Roy was pardonably annoyed. He simply wants his friends to know that he is not guilty and that the check pusher evidently seeks shelter under another's name.

DOROTHY MORTON FOR THE GIDDY THRONG.

Dorothy Morton has been specially engaged to play Lady Francis Hope's (May Yohe) original role in the forthcoming Boston engagement of The Giddy Throng. When this assignment is done with, Miss Morton will play twelve weeks in opera at Duquesne Gardens, Pittsburg, with Chicago dates to follow.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

The F. F. PROCTOR PLAY-HOUSES.

F. F. PROCTOR, Sole Proprietor and Manager. J. AUSTIN FYNES, General Manager.

Seven Beautiful Theatres Devoted to Refined Continuous Entertainment.

PROCTOR'S 5TH AVE. THEATRE, PROCTOR'S 23D STREET THEATRE, PROCTOR'S 58TH STREET THEATRE, PROCTOR'S 125TH STREET THEATRE, PROCTOR'S NEWARK THEATRE, PROCTOR'S ALBANY THEATRE, PROCTOR'S MONTREAL THEATRE.

WANTED—First-Class Acts that are Willing to Play Three (3) Times Daily.
☞ All Such Acts Can Secure IMMEDIATE and FUTURE TIME. Must do Three (3) Full Shows Daily.
FOR MONTREAL, acts are desired AT ONCE that can play partly or wholly in French, or introduce specialties suitable to French Audiences.
IF THE ACT IS UNKNOWN TO THE PROCTOR MANAGEMENT, IT MUST BE ENDORSED BY SOME REPUTABLE MANAGER

Apply or write to J. AUSTIN FYNES, General Mgr., PROCTOR'S FIFTH AVE. THEATRE, N. Y. CITY.

☞ SILENCE A POLITE NEGATIVE. ☜ If you do not receive a reply, it may be because the time is filled; you are therefore advised to write again at later weeks. Do not enclose stamp for reply.

INSTRUCTIONS TO ARTISTS BOOKED: Send seven plate of acts, if ran open or close in one; EXACT time of acts and of "close in;" billing for newspapers and programmes; and CLEAN PHOTOGRAPHS for LOBBIES TWO WEEKS in ADVANCE OF OPENING DATE AT EACH HOUSE, addressing RESIDENT MANAGER. FAILURE TO COMPLY WITH THESE INSTRUCTIONS WILL SUBJECT ARTISTS TO THE RISK OF CANCELLATION. REHEARSALS MONDAYS, 9 to 11 o'clock, A. M., SHARP.

HICKEY AND NELSON

HAMMERSTEIN'S VICTORIA THEATRE, BROADWAY, NEW YORK.

Singing, Dancing, Acrobatic Comedians in their Excruciatingly Funny Act, **TWISTED and TANGLED**

Now in their FIFTH WEEK in A. H. CHAMBERLYN'S GORGEOUS PRODUCTION, **MY LADY.**

PICKED AS LAUGH MAKERS AND EXCEEDED ALL EXPECTATIONS. THE TALK OF BROADWAY.

WHITE RATS AND MANAGERS, ATTENTION!!! Managers of Vaudeville Houses, Traveling Combinations, Summer Parks and Fairs are respectfully solicited to call in person or communicate by mail with this office.

We have on our books one thousand acts, EVERYTHING OF KNOWN VALUE.
Can book you solid for the season and guarantee that acts booking with you WILL PLAY AS PER CONTRACT.
MEMBERS OF THE WHITE RATS OF AMERICA WILL SEND ALL THEIR OPEN TIME TO THIS OFFICE AT ONCE, also such time as they have booked, with their PERMANENT ADDRESS.
This agency is now booking for more than thirty theatres, fifty parks and one hundred fairs.
ADDRESS ALL COMMUNICATIONS TO **W. W. FREEMAN,** *GENERAL MANAGER BOOKING DEPARTMENT.*
White Rats Vaudeville and Theatrical Agency, 1155 Broadway, New York.
Due notice will be given of the branch office of the White Rats of America to be opened in Chicago.
NOTICE to those who have been made eligible to become White Rats. THERE WILL BE A SPECIAL INITIATION ON SUNDAY, APRIL 28. ON THE RETURN OF BIG CHIEF GOLDEN.

REAL ARTISTS!

DAN AND DOLLY MANN

Who are famous as Country Folks, in their own original Rural Playlet,

MANDY HAWKINS.

A Pretty Story. A Beautiful Act. True to Nature. Special Drop for this Skit. Also their Screaming Act, by Ed. Chrissie,

MRS. GROGAN'S BIRTHDAY.

Look! 4 Great Characters, *Uncle Hank, Mandy Hawkins, Mrs. Grogan,* and *Mary Helen Grogan.*

Address DANNY MANN, 224 East 21st Street, N. Y. City.

Two great character acts that will hold 'em till the finish. Great Park Acts.

"There is but one."

ETTA BUTLER

"The only American Mimic."

So say the leading critics.

MR. and MRS. JIMMIE BARRY

Assisted by W. H. GERALD in

A PIPE DREAM.

This week, TONY PASTOR'S.

Mr. and Mrs. Edward

ESMONDE

IN VAUDEVILLE.

Presenting Bill Toddle's Reception.

ARTHUR J. LAMB

Author of some of the season's greatest successes in Songs and Sketches.

820 Chicago Opera House Bldg., Chicago.

James F. Macdonald and Annie Martell

The Refined Vaudeville Artists, presenting Real Comedy with Melodic Singing and Graceful Dancing.

Permanent address, 74 W. 108th St., New York.

George Fuller Golden

FOUNDER

OF THE WHITE RATS OF AMERICA.

Charles Horwitz

(OF HORWITZ & BOWERS)

Charles Horwitz is the author of the most successful sketches and monologues on the Vaudeville stage. The following acts are from Mr. Horwitz's pen: "Mrs. Murphy's Second Husband," for Gracie Emmett and Co.; "A Stranger in Town," for Howard and Bland; "Wesson and Walters in "Her Beauty Doctor"; "A Matrimonial Substitute," for Mr Box," for Howard and Bland; Wesson and Walters in "Her Beauty Doctor"; "A Matrimonial Substitute," for Mr and Mrs Gene Hughes; "A Royal Visitor," for Mr and Mrs Harry Butworth; "The Financial Question," for Beatrice Moreland. "The Mystery of the Mortgage" for Henry E. Dixey; "Miss Ambition" for Hilda Thomas and many others. For terms on sketches, monologues, &c., address CHARLES HORWITZ, 75 and 76 Clark St., Chicago, Ill.

FRED NIBLO

"The American Humorist."

Personal Notice—Will the party owing me that money please settle up and save me the humiliation of asking for it?

FRED NIBLO, Sturtevant House, N. Y. City.

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THE ORIGINAL

Georgia Coon Shouter

Oh, I'm SO Amusing!

DOLAN AND LENHARR

PRESENTING

A HIGH-TONED BURGLAR AND TAKING CHANCES.

Oh, yaws: we're still in vodeville.

OH! WHAT A HIT AT HYDE AND BEHMAN'S.

CHAS. J. OLIVE

STINE & EVANS

Presenting WANTED, A DIVORCE,

By SAM. GORMAN, Esq.

En route with Great Lafayette show. Address 215 West 38th Street, or White Rats of America.

MR. AND MRS. GENE

HUGHES

IN LONDON FOR TEN WEEKS. For Open Time address White Rats of America.

CLARICE VANCE

"The Southern Singer."

This Week, PROCTOR'S PLEASURE PALACE, New York.

ADDRESS ME PERSONALLY as per route.

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THORNE

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A HIT AT THE ORPHEUM!

ORPHEUM THEATRE.—Mr. and Mrs. Harry Thorne and Company give a howling farce entitled An Up-Town Flat, which keeps the audience in roars of laughter throughout. The women are respectively the commanding genius of the home and the meek wife, and the tech twice the conditions until the end when the worm turns and the bullying husband is reduced to submission and the hen-pecked husband resorts his prerogatives. It is one of the most clean cut sketches of its kind on the boards.—*Brooklyn Daily Eagle*, March, 1901.

NEWELL AND NIBLO

I do not like nor do I make a practice of recommending acts, as what might suit me would not suit others, but in the case of NEWELL AND NIBLO I can cheerfully recommend their act as a high-class, refined musical act, away above the ordinary—an act that will make good in any house.

AL. HAYNES,
Empire Theatre.

The FOUR HILLS

Open for Parks the coming season.

Home address 254 E. 123d St., N. Y. City

...DE ...TINGS.

...The Gran Parque Theatre, ... appropriated $40,000 ... there a spectacular ... Puebla.

... appear in the Australian pro... Girl. Irene Franklin may also ...

... said to have been managed by William ..., were reported stranded last week at Summit, N. J.

... Ashton was taken to Bellevue Hospital last week, suffering with scarlet fever.

... will direct the stage next Summer at the Victoria Roof Garden.

A divorce was granted in Chicago on April 10 separating Attalie Spencer from her husband, Max Hoffman.

The injunction by which Hurtig and Seamon retained control of their Chicago theatre was dissolved last week and the house passed into the hands of the Orpheum Music Hall Company, of which Lou M. Houseman is the leading spirit.

The Philadelphia critics have waxed enthusiastic about the acting of Mr. and Mrs. Edwin Milton Royle (Selena Fetter Royle), and especially about the gorgeousness of Mrs. Royle's gowns.

One of the biggest hits yet made in current vaudeville was that of Madame Adelaide Herrmann last week in Rochester. It was her first appearance in vaudeville in that city, and the fact that Rochester was the last place in which her husband, the late Alexander Herrmann, played, made the public more than desirous to give her a rousing welcome, and in consequence the houses were packed daily.

Dan and Dolly Mann have signed with Maurice Boom for ten weeks, beginning May 20, after which they play two weeks at Buffalo and Detroit and four in Chicago, returning to Tony Pastor's Sept. 23. Ed Chrissie is at work on a new rural sketch for them next season.

Vallecita, having purchased two leopards from the Cincinnati Zoo, his act will be known hereafter as Vallecita's mountain lions, panthers and leopards.

Frank Corey, Edgar Smoush, Bert Bacon, James Flowers, Charles Cribbs, Leo Dechetan, Edward Peiffer, and Staly's trained horses have been engaged for Bowman's Vaudeville Circus.

The Sisters Whiting closed a successful engagement over the Shea circuit last week and opened at Proctor's, Montreal, this week.

John F. Brennan, now playing Hi Holler in "Way Down East (Western)," will at the close of season return to vaudeville in a New England sketch, The Chorus Boy, assisted by Florence Sinnott.

John W. Vogel, of Vogel and Deming's Minstrels, and Louis Lee, of New York, have patented a device for making cigarettes. A company has been formed, incorporated in Ohio, with a capital of $50,000. Louis Lee is president; John W. Vogel, vice-president and general manager, and Albert Carroll, secretary and treasurer. The general offices of the concern are in Columbus, O. Edwin De Courcey, late business-manager of A Hole in the Ground, has charge of foreign territory, and is now in Toronto negotiating for the sale of Canadian rights. Mr. Vogel was in the city last week in the interests of the concern.

The funeral of the late John F. Beers, whose death was recorded in the last Mirror, was held in Paris on March 28, those present including H. B. Marinelli, Paul Martinetti, Alfred Martinetti, Leamy, Frank Brown, Phil Doreto, Captain Wills, Tom Hawkes, John F. Leonard, Gillette, Delmore and Lee, Brahim, S. S. Zulu, and Magie King. Conspicuous among the floral offerings was the design of the badge of the White Rats of America. Mr. Beers was a member of the Rats and of Columbus Lodge, 37, B. P. O. E.

Mason Mitchell, recently returned from Samoa, contemplates visits to other foreign lands, with view to lecturing about them in vaudeville.

Estella X. Wills has joined the Broadway Trio and is making a hit as soubrette in their new act, The Star's Room. They were headliners at Sheedy's, New Bedford, Mass., week of April 1.

George V. Hobart has concocted another burlesque for the New York Theatre. It is called A Supper at Sherry's.

Mayhury Fleming retired last week from the staff of Keith's Union Square, where he had long served as press agent.

Emma Carus and Pat Rooney were both absent from the New York cast part of last week, owing to illness.

Irene La Tour and her clever dog, "Zaza," have just closed a successful season of thirty-five weeks as a special feature with Charles H. Yale's Devil's Auction. After a short rest they will commence playing dates, opening at the Orpheum, Brooklyn, May 6.

The World's Comedy Four—Conlan, Smith, Vance, and Smith—have been especially engaged to do their specialty between acts with the Crescent Comedy co. at the Columbia, Atlanta, Ga., April 15-20.

The annual testimonial to Louis Hurtig, treasurer of Hurtig and Seamon's enterprises, will take place on June 2 at Hurtig and Seamon's Music Hall. A number of prominent vaudeville artists have already offered their services, and this bill will close the season at this popular house.

Kathryn Beresford is engaged for The Giddy Throng.

James F. Kelly and Dorothy Kent produced their comedy skit, A Ginger Snap, by George H. Emerick, at the Orpheum, Utica, N. Y., last week and scored an instant hit.

Minnie Allen, the pretty girl who made a success in the title-role of The Bifurcated Girl with Will H. Murphy, has retired from this association. She will go to her home in Canada for rest and vocal study and will be seen in a new musical comedy production in the Autumn.

John Alden, who is meeting with success on the Orpheum circuit, is said to be a descendant of John Alden and Priscilla, made famous in poetry by Longfellow.

Goggin and Davis, now in England, contemplate a tour of Russia during the Summer.

Budd Snyder is doing the Moss circuit in England.

Annette Pengler, accompanied by her famous top note, is a feature at the Berlin Winter Gardens.

The Sisters Levey returned last week to London to sing at three 'alls—the Tivoli, Pavilion and Canterbury.

Tom Maguire is writing the New York letter for the London "Music Hall and Theatre Review."

L. Upcott Gill, 170 Strand, London, England, has published a neat book, "Howard Thurston's Card Tricks," which affords some seventy and odd pages about how to do some of the wonderful feats that have puzzled Europe, as well as America.

The programme of the London Palace is a railway accident insurance policy good for a week.

Dave Meier, the American bag-puncher, has scored a hit at the London Oxford.

The Bijou Sisters and their mother contemplate vaudeville engagements for the Summer.

A divorce was granted on March 29 separating Annie Foster from her husband, George H. Foster, musical director with Irwin's Majestic Burlesquers.

Laura Rudesill, the contralto, has given up her ballad work for the present and is now with the Four Jesters appearing at the Proctor houses.

Newell and Niblo have their Summer time booked solid from May 27 to Sept. 1 in leading parks of Virginia, Ohio, Indiana, and Illinois. They played the Park, Worcester, 1-6, instead of the Gilmore, Springfield, going to the latter house April 15, with the Grand, Washington, to follow.

Harry and Kate Jackson have canceled all their vaudeville time to accept parts in York State Folks with Arthur Sidman, opening late this month.

The Sohlkes and their five "picks" are playing the Western circuits with much success. Before sailing for Europe they will be seen in Broadway with a big production. Mr. Sohlke has received the copyright for his new patent used in the act. Mr. Sohlke before sailing will also produce a novel ballet.

Edgar Foreman and Julia West will close their season of thirty weeks with Siberia on May 4 at the Empire, Newark, N. J. They will play a few weeks in vaudeville prior to sailing for Europe, opening in London for nine weeks on July 1, returning in time to open their season here next October.

Alexandra Dagmar has just concluded sixteen consecutive months of engagements in London. She has been engaged to play the Orpheum circuit in August and September, and may play a few other weeks in America before her return to London. Miss Dagmar will bring with her an entirely new repertoire of songs and a magnificent wardrobe.

J. H. Pierce, of Norfolk, Va., is going to build a new Summer theatre at Ocean View, Va., which will seat 1,000 persons and cost $15,000. Jake Wells will manage it.

Boston society folk of the swell Vincent Club, a particular ornament of the classic Back Bay, amazed the Hub last week by giving a first-rate vaudeville entertainment.

Sarah and Eleanor Hewitt, daughters of ex-Mayor Abram S. Hewitt, gave a capital amateur vaudeville entertainment at Mr. Hewitt's residence in this city on April 12. A feature was a one-act play specially written by Clyde Fitch.

Louise Willis has made a pronounced success in the production of Chums, by her husband, George W. Leslie, and their co.

Frank Bowman and Rose Adelle have closed a two years' engagement with Hopkins' Trans-Oceanics and are playing dates.

C. Asbey has just recovered from a severe siege of inflammatory rheumatism at his home, South Bend, Ind. Mr. Asbey was taken ill in Boston when the White Rats "epidemic" broke out and has been laid up ever since. The Asbeys will reopen at the Boston Music Hall on June 3, and will follow with several weeks at Eastern theatres and parks.

Jennie Yeamans was run down by a cable car or a bicycle or something in Broadway on April 8 and got much space in the papers, although quite able to appear as usual at Koster and Bial's after the dreadful accident.

Lillian Russell received the following at Weber and Fields' last week: "I love you. Will you marry me?" It was signed by a denizen of Central Park West. Miss Russell didn't reply, but wouldn't it have been romantic if she had?

Zelma Rawlston is playing Proctor's Fifth Avenue this week, with Albany to follow. Besides she has had a complexion beautifier named for her.

Gertrude Mansfield and Caryl Wilbur made very large sized hits at Keith's Boston and Providence houses in A Bird and a Bottle, and the newspapers waxed enthusiastic. They are booked solid to June 3.

La Presa, a Spanish quick change artist, has arrived from Havana, under contract to Liebler and Co., who have booked him over the Keith circuit.

Corinne's pet cat swallowed a diamond brooch belonging to the actress at Buffalo week before last and died from the effects of such ill-advised interior decoration. The jewels were missed just at the time the avaricious feline swelled up and died, and on

VAUDEVILLE. VAUDEVILLE. VAUDEVILLE.

MOORE'S CIRCUIT.

Cook Opera House, ROCHESTER, N. Y.

Wonderland Theatre, DETROIT, MICH.

NOW BOOKING FOR NEXT SEASON.

Commencing Sept. 2, Performers will be Required to do

Only Two Shows Daily.

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25 Big Acts Every Week. 25

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Care Association of Vaudeville Managers, St. James Building, New York City, until May 1.
After May 1, care Wonderland Theatre, Detroit, Mich.

N. B.—Be sure your Contracts read for Cook Opera House, Rochester, and Wonderland Theatre, Detroit, as I have no connection with any other houses in above cities.

J. H. MOORE.

A KNOCK IS A BOOST, OR WHY

LONEY HASKELL

IS SUCH A RARITY.

His face has been seen on the Biograph all over the world, **also on himself.**

One of his famous laughing expressions graced the title page of JUDGE and **spoiled the sale.**

Several of his funny poses have been used by large concerns for advertising purposes **with poor results.**

His portrait has been shown in a large number of newspapers and **daily paid for.**

He is a writer of big reputation and **little ability.**

As a performer he has appeared from Maine to California—**once.**

He is good to his **Mother.**

He loans money to anybody and **borrows from everybody.**

He belongs to several hot organizations and is considered **a warm member.**

He is well read, in fact has read everything from a time table to a **Hotel Register.**

He is a gentleman, but never has been **caught at it.**

He uses Soap, **in spots.**

He has been known to tip waiters, porters, barbers, stage hands, horses and **beer glasses.**

He is quite a cook, upon rare occasions his stuff is well done and more often **roasted.**

CORRECT.

Phenomenal Sunday night record in N. Y. city since Dec. 1, 1900:

GRAND OPERA HOUSE, 5 TIMES.
NEW YORK THEATRE, TWICE.
STAR THEATRE, TWICE.
DEWEY THEATRE, ONCE.
AMERICAN THEATRE, ONCE.

THIS WEEK, Chase's New Grand, Washington, D. C.
Permanent address 131 W. 38th St., N. Y., or,
WHITE RATS OF AMERICA, 1155 B'way, N. Y.

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International Circuit
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Keith's Theatre and Bijou Annex, Boston, Mass.
Keith's Union Square Theatre, New York.
Keith's Bijou Theatre, Philadelphia.
Keith's New Theatre, Philadelphia (now in process of construction).
Keith's Royal Princess's Theatre, London, England (now in process of reconstruction).
The Keith Theatre, Providence; E. F. Albee Proprietor.

All Devoted to Mr. Keith's Original Idea,

Continuous Performances of

HIGH CLASS VAUDEVILLE.

The best constructed and equipped theatres on two continents. Paying special attention to the entertainment comfort and convenience of ladies and children.
All applications for dates must be made to

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GASSMAN

April 21 to May 5, Orpheum, Los Angeles, Cal.

THE Originator of Picaninnies in VAUDEVILLE.

"JESS" DANDY

I am an industrious inventor of comedy in song, with safe and warrantable patents on my inventions save the melody.
White Rats of America, 1155 Broadway, N. Y. City.
P. S.—And still the merry world whirls
"JESS" DANDY, Permanent address, Tremont, N. Y. City.

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JOE, MYRA and BUSTER KEATON

AT TONY PASTOR'S.

All time filled to Oct. 5. A Novelty in Comedy—the only three act of its kind. 20 minutes of rich fun all action—grotesque and acrobatic comedy.
Under management of MAURICE BOOM, 51 West 28th Street, New York City.

Miss DEAN EDSALL

PRESENTING IN VAUDEVILLE
"A Sunday With Aunt Martha."
"DAD'S BOY."
"A WILD ROSE," AND "THE TWO RUBIES."
By MISS EDSALL

MINA GLEASON

A most successful debut in vaudeville at the "Park," Worcester, Mass., week of the 8th inst., in a new comedy sketch entitled
"The Late Major," by Brett Everett. Star Sketch and Company. All Hits.
"A most amusing comedy, remarkably well acted."—*Telegram.*
"Most laughable situations and finely played throughout."—*Spy.*
"A clever and amusing sketch, very well done."—*Courier.*

HOYT AND NEFF

THE LAUGH LOOSENERS.

HA HE! HA HO! HA HA!
YOU LAUGH, WE LAUGH, ALL LAUGH.
Now in our 21st week with SAM T. JACK'S own Co., Mable Hazelton, Prop.
Have a Few Weeks Open for Summer.
WOULD YOU LIKE A HIT? WELL, THIS IS IT.
Address care White Rats of America, 1155 Broadway, New York City, or Home Address, 302 East 12th St.

TALKATIVE **MISS NORTON**

TWELVE MINUTES IN ONE.

Address WALTER HAWLEY, Lady Pipe, White Rats, or 108 W. 43d Street, N. Y.

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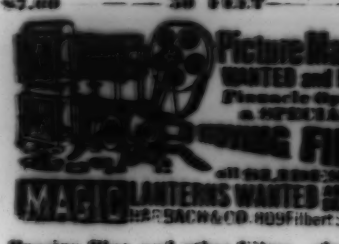

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autopsy revealed the precious stones. Moral: Diamonds, while well enough in their place, are indigestible.

Frank C. Bostock was badly injured at Indianapolis on April 12 by his Bengal tiger, "Rajah," the same beast that killed another man a few weeks ago.

Twenty of Buffalo Bill's Cheyenne Indians saw the performance at Proctor's Twenty-third Street one day last week as guests of Princess Chinquilla, the Indian maiden, who appears with Newell, Chinquilla and Dunifrio.

F. F. Proctor is said to have offered $350,000 for the old Mercantile Library, Philadelphia, with view to erect a theatre on the site, but the owners of the property are reported to want $600,000 for it.

Ethel Milton and Harry Webster are supporting Eddie Heron in vaudeville.

Anger and Bauer, the London agents, have issued a handsome book, listing and picturing the many leading acts that they represent, and emphasizing their excellent rule that they will recommend no act that they have not seen.

Lillian Burkhart gave a dinner Sunday at her pretty home in Bensonhurst to a few of her friends, among whom were Nell McEwen, of Charles Dickson's co., and Oscar Norfleet, of her own support.

Louis M. Grant denies the report that he has committed suicide. He is still running his restaurant in East Thirty-fourth Street, and will open at the Victoria Roof-garden on May 27 for twelve weeks.

Miss Norton is playing the Arch Street, Philadelphia, this week.

David O'Brien and Henriette Herold have presented Con. T. Murphy's new sketch with success at the Ninth and Arch Street, Philadelphia, and are booked for leading parks.

Frank A. Ferguson has orders for new sketches for Rose Coghlan, Frances Drake and Sara Hope Clews.

Charles Pusey has left the Mercy Hospital, Pittsburg, where he had been confined for two weeks with gastric fever. He is now recovered and, with his partner, Bert St. John, will play vaudeville dates, presenting My Aunt from Utah, by Charles Horwitz.

Junius Brutus Booth has sued Lady Frances Hope for $1,500 for alleged breach of contract. He claims to have been engaged by Lady Hope for ten weeks at $150 a week, but never to have been employed.

Anna Boyd will reappear in vaudeville soon in a sketch by Campbell and Sloane.

James E. Rome and Marguerite Ferguson have been compelled to rest at Teller's Hotel, Philadelphia, for three weeks owing to the serious illness of Miss Ferguson, but hope to resume work again in about two weeks.

The Capitol City Trio, headed by Georgie Huntington, will go on the road next month, touring Pennsylvania, under management of H. C. Danforth.

May Edouin has decided to remain permanently in this country and devote herself to vaudeville, in which she has recently made a success.

Edna Aug, said to have been overcome by a hemorrhage at the stage door of the New York on Thursday, was announced as usual in that theatre's Sunday advertisements.

George Yeoman has returned to the city after a successful tour of the Western vaudeville houses to make arrangements for the coming season.

Mina Gleason successfully presented for the first times the farcical sketch, The Late Major, by Bret Everett, at the Park Theatre, Worcester, Mass., last week, and the Worcester press spoke flatteringly of star, sketch and co.

The Boston Comedy Four, Fred Anderson, Joe Graham, George MacFarlane, and Tom Johnson, will close a season of thirty-seven weeks with The Night Before Christmas on April 13. They are booked solid for the Summer in Western houses and parks.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adams, Andy and Jennie—Haymarket, Chicago, 15-20.
Aglos Trio—New York 15-20.
Agoust Family—Empire, Cleveland, 15-20.
Alburtus and Bertram—Circus Variete, Copenhagen, Denmark, 1-30.
American Fregoli—K. and B., N. Y., 15-20.
Americus Comedy Four—Empire, Cleveland, 15-20.
Armstrong and Porter—Empire, Rochester, 15-20.
Armstrong Bros.—Proctor's 58th St., 15-20.
Arnim and Wagner—Keith's, Boston, 15-20.
Arvello—Proctor's, Albany, 15-20.
Asbeys, The—Music Hall, Boston, 15-20.
ATCHISON-ELY, EDGAR—Music Hall, Boston, May 6-11.
Aug, Edna—New York 15-20.
Azara, Mlle.—Columbia, St. Louis, 15-21.
Bachelor Club—Keith's, N. Y., 15-20.
Baileys, The—Proctor's 125th St., 15-20.
Barrows, Josie and Willie—Poli's, New Haven, 8-13.
Barton and Ashley—Park, Youngstown, 15-20.
Beaudet, Louise—Proctor's, Montreal, 15-20, Proctor's, Albany, 22-27.
Bell, Digby—Proctor's 125th St., 15-20.
Belmont and Weston—Novelty, Brooklyn, 15-20.
Bennett, Johnstone—Grand, Indianapolis, 15-20.
Bernard, Sam—Keith's, N. Y., 15-20.
Bindley, Florence—K. and B., N. Y., 15-20, Poli's, New Haven, 22-27.
Blake, Harry and Flora—Empire, Cardiff, 15-20, Palace, Blackburn, 22-27.
Blocksom and Burns—Arch Street, Phila., 15-20.
Boyce and Wilson—Empire, Toledo, 15-20.
Boyle, Edward T.—Wonderland, Detroit, 15-20.
Brennan and Newkirk—K. and B., N. Y., 15-20.
Brooks Bros.—Proctor's 23d St., 15-20.
Brothers Bard—Columbia, St. Louis, 15-21.
Brothers Rosser—Olympic, Chicago, 15-20.
Brown, Angelina—Haymarket, Chicago, 15-20.
Brown, Tom—Haymarket, Chicago, 15-20.
Bruno and Russell—Empire, Cleveland, 15-20.
BUCKMAN AND ADELLE—Park, Worcester, 15-20, Poli's, New Haven, 22-27.
Burdett, J. S.—Proctor's, Albany, 15-20.
Burkhart, Lillian—Proctor's 23d St., 15-20.
Caicedo—Shea's, Buffalo, 15-20.
Caldwell and Henry—Olympic, Chicago, 15-20.
Canfield, Eugene—K. and B., N. Y., 15-20.
Carmen Sisters—Empire, Toledo, 15-20.
Carrington and Holland—Proctor's, Albany, 15-20.
Carter, Billy—Park, Youngstown, 15-20.
Carus, Emma—New York 15-20.
Chevrial—Grand, Indianapolis, 15-20.
Cincinnati, Max—Wonderland, Detroit, 15-20.
Circus, Carrie—Amsterdam, Holland, 1-30, Empire, London, May 5-July 1.
Clemart, W. H.—Chase's, Wash., 15-20.
Clipper Quartette—Haymarket, Chicago, 15-20.
Coghlan, Rose—Keith's, N. Y., 15-20.
Collins, Charlie—O. H., Chicago, 15-20.
Collins, Edna—Keith's, N. Y., 15-20.
Collins, Jolly—Haymarket, Chicago, 15-20.
Comstock, Laura—Proctor's 125th St., 15-20.
Condit and Morey—Park, Youngstown, 15-20.
Cook and Sonora—Pastor's, N. Y., 15-20.
Corbett, Jas.—K. and B., N. Y., 15-20.
Courtney, Maude—Proctor's 23d St., 15-20.
Craigs, The—Proctor's 5th Ave., 15-20.
Crandall, Edward—Casto's, Fall River, 18-20.
Crane Bros.—Proctor's 58th St., 15-20.
Cressy and Dayne—Olympic, Chicago, 15-20, Columbia, St. Louis, 22-27.
DALE, VIOLET—K. and B., N. Y., 15-20.
Daly, Lizzie and Vinie—Grand, Indianapolis, 15-20.
Demm Brothers—Haymarket, Chicago, 15-20.
Dandy, Jess—Poli's, New Haven, 15-20.
Darrow, Mr. and Mrs. Stuart—G. O. H., Memphis, 15-20.
Davis and Macauley—Haymarket, Chicago, 15-20.
Davis and Wilson—Music Hall, Boston, 15-20.
Davis Belle—Keith's, Boston, 15-20.
Davis, George C.—Casto's, Fall River, 18-20.
Davis, Jessie Bartlett—Orpheum, Brooklyn, 15-20.
Deane, Josie and Dean—Gilmore, Springfield, 15-20.
Delmore, Mlle.—Casto's, Fall River, 15-20.
Derenda and Breen—Keith's, Phila., 15-20.
Dervalto, Leo—Proctor's 23d St., 15-20.
Devere, Pauline—Gilmore, Springfield, 15-20.
De Wolf, Marie—Olympic, Chicago, 15-20.
Doe and Coe—Gilmore, Springfield, 15-20.
Donovans, The—Pastor's, N. Y., 15-20.
Dooley and Wright—Pastor's, N. Y., 15-20.
Downs, J. Nelson—Apollo, Dusseldorf, Germany, 1-31.
Drolls, Three—Sheedy's, New Bedford, 15-20.
Duncan, A. O.—Keith's, N. Y., 15-20.
Dupont, Mary—Lothian, Chas.—Proctor's 58th St., 15-20.
Eckert and Berg—Proctor's 125th St., 15-20.
Eddy, Jenny, Trio—Orpheum, Brooklyn, 15-20.
Eldrid, Gordon—Columbia, St. Louis, 15-21.
Eldridge, Press—Proctor's 23d St., 15-20.
ELINORE SISTERS—Empire, Liverpool, 15-27.
Ellis, Chas. T.—Empire, Rochester, 15-20.
Ellsworth and Burt—Music Hall, Harlem, 15-20, Duquesne, Pittsburg, 22-27.
Elseeta—Proctor's 23d St., 15-20, Palace 22-27.
Emerson and Omega—Columbia, St. Louis, 15-20.
Empire City Quartette—Park, Youngstown, 22-27, Empire, Cleveland, 29-May 4.
Evans, George—K. and B., N. Y., 15-20.
Excella and Heath—Sheedy's, New Bedford, 15-20.
Falk, Eleanor—K. and B., N. Y., 15-20.
Fallardo—Haymarket, Chicago, 15-20.
Fatma and Smann—Proctor's 23d St., 15-20.
Fields and Ward—Keith's, Boston, 15-20, Keith's, N. Y., 22-27.
Fields, W. C.—Palace, Leipsic, Germany, 16-30.
Finneys, The—Empire, Cleveland, 15-20.
Fisher, Mr. and Mrs. Perkins—Lyceum, Atlanta, 15-20, Columbia, St. Louis, 22-27.
Fitzgerald, H. V.—K. and B., N. Y., 15-20.
FLATT AND SUTHERLAND—Keith's, Boston, 15-20.
Fletcher, Leonard—Columbia, St. Louis, 15-21.
Flynn, Joe—Orpheum, Brooklyn, 15-20.
Fogarty and Lavigne—Wonderland, Detroit, 15-20.
Fowler, Bertie—Olympic, Chicago, 15-20.
Fox, Al.—Music Hall, Boston, 15-20.
Foy and Clark—Grand, Indianapolis, 15-20.
Fuller, Moller and Burke—Orpheum, Los Angeles, 14-27.
Gallando—Park, Youngstown, 15-20.
Gardner and Maddern—Arch St., Phila., 15-20.
Gardner and Vincent—Music Hall, Boston, 15-20.
Gassman, Josephine—Orpheum, San Francisco, 7-20, Orpheum, Los Angeles, 21-May 6.
Gaylor and Graff—Sheedy's, New Bedford, 15-20.
Geiger, John—Proctor's 125th St., 15-20.
Girard, Bettina—Empire, Toledo, 15-20.
Gladstone, Lotta—Grand, Nashville, 15-20.
Gleason, Mina—Park, Rochester, 8-21.
Glenroy, James Richmond—Orpheum, Utica, 15-20.
Gould, William—New York, 15-20.
Graham, Carrie—Music Hall, Brooklyn, 15-20.
Grapewin and Chance—H. and S., N. Y., 29-May 4.
Green, Chris—Standard, St. Louis, March 31-6.
Hale and Frances—Proctor's 125th St., 15-20.
Hall and Staley—M. H., Boston, 15-20.
Harding and Ah Sid—Pastor's, N. Y., 15-20.
Harrison Bros.—Keith's, N. Y., 15-20.
Hart and De Mar—Proctor's, Albany, 15-20.
Hart, Annie—K. and B., N. Y., 15-20.
Haskell, Loney—Chase's, Wash., 15-20.
Hatch, Alonzo—Pastor's, N. Y., 15-20.
Hayman and Hayman—O. H., Chicago, 15-20.
Haynes, Gertrude—Poli's, New Haven, 15-20, Grand, 22-27.
Haynes, Jessie—Stone's, Boston, 15-20.
Henley, John—Proctor's 5th Ave., 15-20.
Herbert and Willing—Keith's, Boston, 15-20.
Hefron, Tom—Arch St., Phila., 15-20.
Heron, Eddie—Cook's, Rochester, 15-20.
HERMANN, ADELAIDE—Shea's, Buffalo, 15-20, Shea's, Toronto, 22-27.
Hiatt, Mr. and Mrs. Dan—Columbia, St. Louis, 15-21.
Hill and Hull—Bijou, Richmond, 15-20.
Hines and Remington—M. H., Boston, 15-20.
Holbrooks, The—Keith's, N. Y., 15-20.
Howard and Linder—Proctor's 58th St., 15-20.
Howard, Frederic—Proctor's 23d St., 15-20.
Howard's Pony Circus—Haymarket, Chicago, 15-20.
Hoyt and Neff—Capitol Sq., Detroit, 15-20, Smith's G. O. H., Grand Rapids, 22-27.
Hughes and Auger—Proctor's 58th St., 15-20.
Huntings, Four—O. H., Chicago, 15-20.
Ingram and Jecklin—Proctor's 58th St., 15-20.
Jecklin and Ingram—Keith's, Boston, 22-27.
Johns, Johnnie—Grand, Indianapolis, 15-20.
Johnson, Davenport and Lorella—Olympic, Chicago, 15-20.
Johnston Bros.—Park, Youngstown, 15-20.
Juggling Johnsons—Arch St., Phila., 15-20.
Kara—O. H., Chicago, 15-20.
Kelly and Mason—Mt. Clemens, Mich., 14—indefinite.
Kelly and Violetti—Columbia, St. Louis, 15-20.
Kendall, Ezra—Arch St., Phila., 15-20.
Kenna, Charles—Palace, Boston, 15-20.
Kenton, Hettie—Olympic, Chicago, 15-20.
Kernell, John—Arch St., Phila., 15-20.
Kherns and Cole—Empire, Rochester, 15-20.
Killingbeck, Mollie—Castro's, Fall River, 15-17.
Knight Bros.—Sheedy's, New Bedford, 15-20.
Kreisel's Dogs—Proctor's 125th St., 15-20.
La Porte, Sisters—Casto's, Fall River, 18-20.
Lassard Bros.—Standard, St. Louis, March 31-6.
Lavender and Tomson—Pastor's, N. Y., 15-20.
Lavo and Hilda—Park, Youngstown, 15-20.
Lawrence Sisters—Lyceum, Atlanta, 15-20.
Lawson and Namon—Empire, Rochester, 15-20.
Leach, Al—Olympic, Chicago, 15-20.
Lelliotts Three—Pastor's, N. Y., 15-20.
Lemaer and Gabriel—Orpheum, Brooklyn, 15-20.
Leslie, Geo. W.—Wonderland, Detroit, 15-20.
Les Trois De Eigneys—Chase's, Wash., 15-20.
Levis and Ryan—O. H., Chicago, 15-20.
Libbey, J. Aldrich—Park, Youngstown, 15-20.
Lichfield, Mr. and Mrs. Neil—Proctor's 23d St., 15-20, 5th Ave., 22-27.
LINTON AND McINTYRE—
Little and Pritzkow—Proctor's 58th St., 15-20.
Lockhart's Elephants—Empire, Toledo, 15-20.
Loftus, Cecelia—Keith's, N. Y., 15-20.
Long, Nick, and Idalene Cotton—Keith's, N. Y., 15-20, H. and B., Brooklyn, 22-27.
Lorraine, Alice—Proctor's 5th Ave., 15-20.
Losh and Hupp—Haymarket, Chicago, 15-20.
Lotty, Mlle.—K. and B., N. Y., 15-20.
Lozella—Columbia, St. Louis, 15-21.
Lytton and Bowser—Shea's, Buffalo, 15-20.
Maccann, J. H.—Keith's, Phila., 15-20.
Mackey Trio—Bijou, Richmond, 15-20.
Mack and Elliott—O. H., Chicago, 15-20.
Mackie and Walker—Haymarket, Chicago, 15-20.
Macmahons, The—Keith's, Boston, 15-20.
Madden and Killenbeck—Empire, Detroit, 15-20.
Madden, Mary—Casto's, Fall River, 18-20.
Mallory Bros. and Brooks—Haymarket, Chicago, 14-20, Empire, Cleveland, 21-27.
MANSFIELD AND WILBUR—Keith's, N. Y., 15-20, Empire, Cleveland, 29-May 4.
Marsh and Sartella—O. H., Chicago, 13-20, Columbia, Cincinnati, 21-27.
Marten, Prof. G. G.—M. H., Boston, 15-20.
Mascot Trio—K. and B., N. Y., 15-20.
Matthews and Harris—Novelty, Brooklyn, 15-20.
Mazuz and Mazet—Proctor's, Albany, 15-20.
McCabe and Emmett—Pastor's, N. Y., 15-20.
McIntyre and Rice—Poli's, New Haven, 15-20.
McKenna Brothers—M. H., Boston, 15-20.
McLain and Hall—Casto's, Fall River, 15-17.
McWahon and King—K. and B., N. Y., 15-20.
Melrose Brothers, Three—M. H., Brooklyn, 15-20.
Melville and Stetson—Keith's, Phila., 15-20.
Merrill's, Three—Novelty, Brooklyn, 15-20.
Merritt and Murdock—Grand, Indianapolis, 15-20.
Midgley and Carlisle—Columbia, St. Louis, 18-21.
Miett's Dog Circus—Columbia, St. Louis, 15-20.
Millian, Max and Shields—Empire, Rochester, 15-20.
Mitchell, Kittie—Empire, Rochester, 15-20.
Mohr, R. H.—Proctor's, Albany, 15-20.
Monroe, George W.—Shea's, Buffalo, 15-20.
Monroe, Mack, and Lawrence—Bijou, Richmond, 15-21.
Montague and West—Arch St., Phila., 15-20.
Montmartros Trio—Wonderland, Detroit, 15-20.
Montrell—Bijou, Richmond, 15-20.
Moore, George Austin—Empire, Toledo, 15-20.
Morton and Elliott—Novelty, Brooklyn, 15-20.
MURPHY, MR. AND MRS. MARK—Orpheum, Kansas City, 14-20, Grand, Indianapolis, 22-27.
Murphy, Will H., and Allen, Minnie—Grand, Indianapolis, 8-13, Columbia, Cincinnati, 14-20.
Murray and Lane—Orpheum, Brooklyn, 15-20.
Murray, Elizabeth—Keith's, Boston, 15-20.
Musical Dale—Proctor's 125th St., 15-20.
Musical Johnstons—Park, Youngstown, 15-20, People's, Phila., 22-27.
Musical Marvels—K. and B., N. Y., 15-20.
Nawn, Tom—Empire, Toledo, 15-20.
Nello—Keith's, Boston, 15-20.
Nelstone and Maher—Gilmore, Springfield, 15-20.
Neville, Dorothy—Haymarket, Chicago, 15-20.
Newell and Niblo—Gilmore, Springfield, 15-20.
Newell, Chinquilla, and Dunifrio—Proctor's 58th St., 15-20.
Newville, Mr. and Mrs. Augustine—K. and B., N. Y., 15-20.
Nibbe, Mr. and Mrs.—Haymarket, Chicago, 15-20.
NIBLO, FRED—Keith's, Phila., 15-20, Empire, Cleveland, 22-27.
Nichols, Nellie—Shea's, Buffalo, 15-20.
Nichols Sisters—Proctor's 23d St., 15-20.
Nobles, Mr. and Mrs.—Poli's, New Haven, 15-20.
Noles, The—Keith's, N. Y., 15-20.
Norman, Mary—Columbia, Cincinnati, 21-27, Grand, Indianapolis, 29-May 4.
Norton, Miss—Arch St., Phila., 15-20.
Norwood and Devaro—Pastor's, N. Y., 15-20.
Norworth, Jack—Olympic, Chicago, 15-20.
O'Brien and Havel—Novelty, Brooklyn, 15-20.
O'Brien, Frank—Casto's, Fall River, 15-17.
Olive, Mlle.—Pastor's, N. Y., 15-20.
Olraes, Five—Proctor's 23d St., 15-20.
O'Meers Sisters—Keith's, Boston, 15-20.
ONRI, ADELE PURVIS—Keith's, Phila., 15-20.
O'Rourke and Burnett—Proctor's, Albany, 15-20.
Osterman, Katherine—Proctor's 125th St., 15-20.
Ostrado—Proctor's 5th Ave., 15-20.
Otannys, The—Olympic, Chicago, 15-20.
Partelles, The—Hornellsville, 15-20, Elmira, 22-27.
Petching Brothers—Poli's, New Haven, 15-20.
Pierce and Egbert—Casto's, Fall River, 15-20.
Polk and Evans—K. and B., N. Y., 15-20.
Polk and Kollins—O. H., Chicago, 15-20.
Post and Clinton—Keith's, Boston, 15-20, Keith's, Phila., 22-27.
Powers Bros.—Arch St., Phila., 15-20.
Purcell and Maynard—K. and B., N. Y., 15-20.
Quaker City Quartette—Keith's, Boston, 15-20.
Rauschle—Shea's, Buffalo, 15-20.
Rawlston, Zelma—Proctor's 5th Ave., 15-20.
Razarus, The—Keith's, Phila., 15-20.
Redding, Francesca—Orpheum, San Francisco, 10-May 1.
Reed, Helen, Trio—Wonderland, Detroit, 15-20.
Reno and Richards—Empire, Cleveland, 15-20.
Rhoade's Marionettes—Proctor's 23d St., 15-20.
Ried and Chandler—Olympic, Chicago, 15-20.
Ring, Blanche—Bijou, Richmond, 15-20.
Robinson, Ethel—Pastor's, N. Y., 15-20.
Rosley and Rostelle—Olympic, Chicago, 15-20.
Rose and Jeanette—Haymarket, Chicago, 15-20.
Ross and Cleveland—O. H., Chicago, 15-20.
Royle, Edwin Milton, Mr. and Mrs.—Keith's, Boston, 15-20.
Russell Brothers—Orpheum, Brooklyn, 15-20.
Sabel, Josephine—Haymarket, Chicago, 15-20.
Saunders, [illegible]—[illegible], Chicago, 8-20, Proctor's 23d St., 22-27.
Schaffer, [illegible]—Proctor's 5th Ave., 15-20.
Seymour and Dupree—Keith's, Phila., 15-20.
Sharpley and Darling—Novelty, Brooklyn, 15-20.
Shattuck, Truly—M. H., Boston, 15-20.
Shaw, Mr. and Mrs. [illegible]—O. H., Chicago, 15-20.
Shedman's Dogs—Arch St., Phila., 15-20.
Sheldon, Viola—Casto's, Fall River, 18-20.
Sisson, Oscar F., and Wallace, Ester—Empire, Cleveland, 15-20.
Staley and Birbeck—K. and B., N. Y., 15-20.
Starkeys, Two—Gilmore, Springfield, 15-20.
Stelling and Revelle—Chase's, Washn., 15-20.
Stephens, Hal—Orpheum, San Francisco, 1-21, Orpheum, Los Angeles, 21-May 6.
Streator Zouaves—Columbia, St. Louis, 15-21.
Sully, Lew—H. and B., Brooklyn, 15-20, Orpheum, Kansas City, 29-May 4.
Sugimoto Japs—Keith's, N. Y., 15-20.
Sweatnam, Willis P.—Empire, Cleveland, 15-20.
Sweator, Willis P.—Empire, Cleveland, 15-20.
Sweet, Charles R.—Orpheum, Brooklyn, 15-20.
Swickard, Mr. and Mrs.—Keith's, Phila., 15-20.
Swiggett and Clark—Grand, Indianapolis, 21-28.
Talbot and Davidson—Empire, Toledo, 15-20.
Tenley and Simmonds—K. and B., N. Y., 15-20.
Terry and Elmer—Proctor's 125th St., 15-20.
Thomas, Hilda—Keith's, Phila., 15-20.
Thorne and Carleton—O. H., Chicago, 15-20.
Thurman—Gilmore, Springfield, 15-20.
Thurston, Howard—Winter Garden, Berlin, Germany, 1-30.
Tillson, Ethel—Casto's, Fall River, 15-17.
Tobins, The—Empire, Rochester, 15-20.
Tossing Austins—Bijou, Richmond, 15-20.
Trovollo—Proctor's 23d St., 15-20.
Tyler, Rosa Lee—Olympic, Chicago, 15-20.
Urquhart, Isabelle—H. and B., Brooklyn, 15-20.
Vance, Clarice—Proctor's 58th St., 15-20.
Vedmars, The—Pastor's, N. Y., 15-20.
Vilona Sisters—Keith's, N. Y., 15-20.
Waldon, Max—K. and B., N. Y., 15-20.
Walters, Harry—Novelty, Brooklyn, 15-20.
Ward and Curran—Proctor's 5th Ave., 15-20.
Warren and Blanchard—Proctor's 125th St., 15-20.
Way and Maitland—Gilmore, Springfield, 15-20.
Wayne and Caldwell—Park, Worcester, 15-20.
Webb and Hassan—Chase's, Washn., 15-20.
Welch, Joe—Proctor's 58th St., 15-20.
Wells, Lew—Columbia, St. Louis, 15-21.
Werden and Sheppard—Columbia, St. Louis, 15-20.
Wesley and Trainer—K. and B., N. Y., 15-20.
Weston and Herbert—Olympic, Chicago, 15-20.
Whitcomb, Hank—Proctor's 5th Ave., 15-20.
Whitney Bros.—Empire, Sheffield, 15-20, Birmingham, Eng., 22-29.
Williams and Adams—Shea's, Buffalo, 15-20, Empire, Toledo, 22-27.
Williams and Tucker—Bijou, Richmond, 15-20.
Williams and Williams—Casto's, Fall River, 18-20.
Wills Family—Keith's, Boston, 15-20.
Wills, Nat—Shea's, Buffalo, 15-20.
Wills and Barron—Sheedy's, New Bedford, 15-20.
Wilson, Charles B.—Casto's, Fall River, 15-17.
Wilson, Hamilton—Olympic, Chicago, 15-20.
Wilson, Joseph A.—M. H., Boston, 15-20.
Wilsons, The—K. and B., N. Y., 15-20.
Winner, Carrie—O. H., Chicago, 15-20.
Winton, J. W.—Wonderland, Detroit, 15-20.
World and Merrilles—Keith's, Phila., 15-20.
World's Comedy Four—Columbia, Atlanta, 15-20.
Yeager, Kelly and Yeager—O. H., Chicago, 15-20.
Yeamans, Jennie—K. and B., N. Y., 15-20.
Zeb and Zarrow—O. H., Chicago, 15-20.

BROOKLYN AMUSEMENTS.

SATURDAY, April 13.

Easter week brought novelties to each of the high-class houses, and as the popular-price theatres also had attractive exhibits, business in the main, with one notable exception, was excellent.

William H. Crane began his annual visit to the Montauk in David Harum. As this had not been seen in this borough previously the business done was all that could be expected for this time of the season, and went largely toward counterbalancing the poor business of some immediately preceding attractions. Mr. Crane remains for a second wek, after which Mrs. Isabel Hoyt-Hecht offers the Weber and Fields' Stock company in Fiddle-Dee-Dee. Much interest centers in this engagement, it being the first one of a week's duration that these favorite comedians have filled on this side of the river since the organization of their famous all-star coterie of players. With the exception of a benefit performance at the Montauk for the Elks a couple of seasons ago, for which Weber and Fields brought over the entire cast of Pousse Cafe and the Katherine travesty, these performers have not appeared locally since the days of their engagements in vaudeville on Adams Street. For the week of April 27 the Montauk propounds the query, Are You a Mason? For the season's final week, Clara Lipman and Louis Mann will appear in All on Account of Eliza. Beginning May 13, as previously noted, the Castle Square forces open a season of opera, the first four weeks of which are to be devoted to Lohengrin, Faust, La Boheme and Aida.

At Hyde and Behman's the feature in blackest type was May Yohe, who, as Lady Frances Hope was supposed to exert an interest not to be developed by plain May. When this performer last appeared in Brooklyn it was as one of the bevy of girls clustered about Willie Collier at the Park Theatre in Hoss and Hoss. One of the best acts in the bill was that of The Bachelors' Club, its originality and reasonableness of arrangement, combined with the individual worth of each of the quartette, Colnard, Brengel, Gunson and Jaxone, made their respective specialties and joint work especially attractive. Bessie Lamb scored equally well, her gingery and snappy rendition of coon songs being a revelation to some of her hearers. May Wentworth and Patti Rosa, assisted by William Raynore, Webster Cullison and Percy Norton, evoked approval for A Woman's Dilemma. Those two veterans, Gus Williams and John Kernell, scored heavily in their respective fields, while the Howard Brothers demonstrated their mastery of the banjo with several technically difficult, withal tuneful selections. Ralph Johnston kept the nerves of his audience on edge in making good his choice of title, "the Dare Devil Bicycle Rider," the olio starting off with The Carlons in The Texas Girl and Circus Man. Manager Henry W. Behman next underlines Jane Whitbeck, Lew Sully, Isabelle Urquhart, Simmons and White, and Gerard and Bailey.

The Amphion had a jolly and very prosperous week with Adolf Philipp and his fellow players from the Germania Theatre, in Manhattan, who brought to the Eastern District, direct from its fifteen weeks' run on their own stage, Mr. Philipp's latest success, The Millionaire Suabian (Der Millionen Schwabe). This author-actor has an agreeable presence, pleasing singing voice and considerable magnetism. His stage productions put one in mind of a Harrigan play, with the locale transferred. Mr. Philipp is surrounded by a group of players who are as great favorites with their compatriots. The Amphion will close for the ensuing week, to reopen with John Drew in Richard Carvel.

The week's bill at the Novelty was of good value. Prominent to the fore was the fine singing of Martha Dorlon Lewe, who has long been among those most noted in church choir work. Mrs. Lewe, whose robust soprano is both facile and highly cultivated, sang to the great satisfaction of all "Tell Me," "Dolly Grey," and "Killarney." Milton and Dollie Nobles, seen on these boards for the first time, repeated their usual success in A Blue Grass Widow, which comedietta had a new Violet Benedict in the person of Elizabeth De Witt. Jennie Eddy, first in white face and then in black, proved here even a stronger card than usual. Her former clever boy assistants, now doubled with another performer, have been replaced by two new "kids" more closely of a size and presumably younger than their predecessors. They both sing remarkably well, and have taken quickly to all the wrinkles of buck dancing and goo-goo eyes. Mrs. and Mr. Augustin Neuville repeated their new playlet, How it Ended. Mr. Neuville has been cultivating a tone of voice, phrasing and accent which would cause one with one's eyes shut to almost think it was Nat Goodwin that was speaking. A really admirable turn was that of Mr. and Mrs. John Allison, whose Jones and the Swede proved of decided interest. Mr. Allison has a fine voice, used to excellent advantage, and his wife, a rare character comedienne, proved to be a veritable Yon Yonson in skirts. The Great Powell was, as usual, found to be a clever conjurer, whose tricks were given with a dexterity and ease that defied detection. Others seen included Emmonds, Emerson and Emmonds, Eddie Grey, Lillie and May Crawford, also Phoebe, the Girl in the Niche. Manager Percy Williams' next people of note are Edie Foy, Matthews and Harris, O'Brien and Havel, and The Girl with the Auburn Hair.

To Have and to Hold occupied the Columbia, where the same conditions prevailed as during the term of that play over at the Knickerbocker. For next week The Lash of a Whip is put in as a filler, to which a dash of novelty will be added by combining with it in the one bill Elsie De Wolf in The Shades of Night.

The names announced at the Orpheum were Nat M. Wills, Mrs. and Mr. Harry Thorn, Ray L. Royce, Carrie De Mar and Joseph Hart, De Witt and Burns, The Girl with the Auburn Hair (second week), Hines and Remington, Beaux and Belles Octette, Holcomb, Cushman and Curtis, with the Three Merrills.

Human Spiders gave general satisfaction at the Gayety. The present cast is notably strong, enlisting Mary Hampton, Maurice Drew, Jennie Reiffarth, John T. Dwyer, Amy Lee, George Torrence, Lizzie May Ulmer, Henry Sanders and Harry L. Becker. Manager Bennett Wilson next offers Milton G. Barlow in Uncle Tom's Cabin, following that with Williams and Walker.

McFadden's Flats were on view at the Williams Music Hall, where the management next reverts to straight vaudeville through the medium of Al. Reeves' Big Show.

The Grand Opera House had The Little Minister, which as interpreted by its present cast, with Frances Stevens as Lady Babbie, is in many respects more satisfying than when Barrie's play was presented at a two-dollar [illegible] a season or more ago. Manager Lewis Parker next announces A Trip to Chinatown, with [illegible] in the lead, after which Sadie Martinot [illegible] her own conception of Sapho.

The T[illegible] Burlesquers were voted all right at the Star. [illegible] Manager William L. Bissell next puts on the Dewey Extravaganzists.

On the Suwanee River served to fill the Bijou with thoroughly satisfied patrons, before whom Manager Lewis Parker next shows The Da[illegible] of Paris, after that company The Tide of Life.

The [illegible] sends away the Indian [illegible] and installs The Queen of the Orient.

A [illegible] was heard to advantage at the Payton, [illegible] Yohe's play, The Bells of Baltimore, [illegible] in conjunction with a Shakespearean [illegible], Romeo and Juliet, underlined for April 22.

The [illegible] dividing the coming week between [illegible] and That Girl from [illegible], after which [illegible] Bailey Stock.

[illegible] Baker Stock [illegible] Brooklyn week [illegible] The [illegible] The Late Mr. Jones.

The [illegible] in favor of The Stowaway.

Particulars [illegible] being passed [illegible] the sending of a local theatre, the effect of which will be extensive and far reaching throughout [illegible] Mrs. Isabel Hoyt-Hecht, who is again [illegible] has by her physician's advice [illegible] Atlantic City to recuperate. As foreshadowed in this column [illegible] ago that the recent change of directors in the board of the Brooklyn Rapid Transit Company would after the completion of affairs at Brighton Beach this Summer, the [illegible] announce that William T. Grover [illegible] the control of the Brighton Music Hall [illegible] Lindsay. Mr. Grover has made [illegible] a great success since 1899. [illegible]

MATTERS OF FACT.

Edmund Hayes closed his second successful season in the farce comedy, A Wise Guy, at the Duquesne Theatre, Pittsburg on April 6. The season has been especially satisfactory to Mr. Hayes, only three one-night stands having been played and eight weeks of return dates. A new version of A Wise Guy will be launched next year wherein Mr. Hayes will portray Spike Hennessy in the first act, and a new character in the other two acts, a sort of dramatic evolution. All the musical numbers will be new, and Manager George B. Reno has engaged a number of specialties, including several acts not seen in America for some time. The time for A Wise Guy is placed altogether in week stands for the coming season, and the company, including principals and chorus, will number over forty people.

Man's Enemy will again be sent on the road by Gus Hill next season. General Manager Hollis E. Cooley has booked a tour of thirty-eight weeks for the company.

At the Old Cross Roads, which Hal Reid considers the best play he ever wrote, and which Arthur C. Alston will send out next season staged in an elaborate manner, will have a cast specially selected, headed by Estha Williams. Manager Alston is holding time at a prominent Chicago theatre, and also contemplates bringing the play into New York city for a run.

Langdon McCormick is in New York making arrangements for next season. Besides his plays, Toll Gate Inn and Me and Mother, which have had a successful season, two new plays will be produced next season. Mr. McCormick is also interested in building a new ground-floor theatre in his home city, Port Huron, Mich. He has already interested capital and will oversee the work personally, and when the house is completed he will see that nothing but the best attractions are booked. Mr. McCormick has been but a few years in the profession, but constant attention and hard work have advanced him rapidly, and now, but twenty-six years of age, he has contracts for four plays from his pen.

Lynn Pratt has made a success playing in the heavy role in The Still Alarm.

ARENA.

GOLDSBORO, N. C.—Gentry's Dog and Pony Show 6; large and pleased audience.

BAINBRIDGE, GA.—Sells and Gray's Circus 8; good crowd; fair performance.

PINE BLUFF, ARK.—Gentry Dog and Pony Show 3; two performances; capacity.

LITTLE ROCK, ARK.—Gentry Dog and Pony Show 4-6 to large and pleased crowds.

AURORA, MISS.—Gentry's Dog and Pony Show 17.

TARBORO, N. C.—Gentry's Dog and Pony Show 10; packed tent; performance excellent.

THIBODAUX, LA.—The Tyrone Brothers opened their new tent show here 7 and it was largely attended at two performances. The performance was excellent and included features seldom seen in an entertainment of the kind. The performance was remarkably smooth, considering that it was the initial one of the season.

LAKE CHARLES, LA.—John H. Sparks' shows to large and appreciative audiences 4.

NOTES.

Welsh Brothers' Circus, including a menagerie, will begin their season at Lancaster, Pa., April 15, exhibiting there for two weeks.

Forepaugh and Sells Brothers' Circus, that will open at Madison Square Garden April 22, arrived here from Columbus, O., last Saturday, and went into temporary quarters at Ambrose Park, South Brooklyn.

(Received too late for classification.)

MINNEAPOLIS.

At the Metropolitan Theatre, Louis James and Kathryn Kidder were seen 7-10, opening in A Midsummer's Night's Dream to a fair house. Louis James made a favorable impression as Nick Bottom. Kathryn Kidder was seen to advantage as Helena. Thomas Coffin Cooke gave a noteworthy characterization of Peter Quince. Ethel Browning was charming as Robin Goodfellow. Ina Brooks won favor as Titania. Jane Oaker, James J. Ryan and Norman Hackett also deserve special mention. The costumes and stage settings were elaborate. Mrs. Leslie Carter in Zaza 11-13. Howard Gould in Rupert of Hentzau 14-20.

Because She Loved Him So was at the Bijou Opera House 7-13. The Royal Lilliputians 14-20.

The Twin City Rapid Transit co. are making elaborate arrangements for the Summer season at Lake Harriet Pavilion.

F. C. CAMPBELL.

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VAUDEVILLE CORRESPONDENCE.

BOSTON, MASS.—Keith's has revived the pros- [illegible] the very point where it [illegible] age and it goes with [illegible] remains the soloist 15-20, [illegible] and, by coincidence, Elizabeth [illegible] most popular soloist and stayed [illegible] first song sheet, is also in [illegible]. The other features are Mr. and Mrs. Edwin [illegible], Quaker City Quartette, Fields and [illegible] Sisters, Willis Family, Post and [illegible] and Wagner, Flatt and Sutherland, [illegible] Willing, the MacMahons, Nello, and the biograph. [illegible] Mason and Thomas Persse remain at [illegible] Hall 15-20 and substitute the prison scene from Faust for Cavalleria Rusticana. Others are [illegible], George Thatcher, Hall and Staley, [illegible] Remington, Louis A. Simon and co., Mel- [illegible], Gardner and Vincent, Reed's dogs, [illegible] Graham, Davis and Wilson, McKenna Brothers, [illegible] Marten, Joseph A. Wilson, Al. Fox, and the vitagraph.—The [illegible] call the stock co. at the Palace the [illegible] Eden Burlesquers 15-20, and the olio includes Judge and Smith, Charles Kenna, Conly and Hyland, Fannie Lewis, Harding and Bell, and the Four Brandons.—The High Rollers are at the Howard Athenæum 15-20, and among them are Weber and Carlton, Cooper and Reynolds, Edna and May Mitchell, and Al. Raymond. The house olio includes Eddie Leslie, Robinson and Speck, Tege and Daniel, Ben Hunn, the Blanchards, Dan Anderson, the Tanakas, Harrington and Dunn, and Clarence Powell.—Those who make up the olio with the Gay Morning Glories at the Lyceum 15-20 are Dryden and Leslie, Bixley and Hughes, Romali Brothers, Tommy Burnett, Olga Orloff, Joe Fields, Grant and Grant, and Morrison and Berwick.—Among those at Austin and Stone's, which celebrates its eighteenth anniversary 15-20, are Brothers Lutes, Baker and Blanchard, Jennie Morelo's spaniels, the St. Laurents, Williamson and Gilbert, Sisters Taber, James Turner, Beatrice Gambles, Courtney and Dunn, Leonard and Fulton, Josie Le Coy, Sanger and Stewart, Morrissey and Morrissey, Jessie Haynes, Mlle. Omme, the Limerick Boys, Henry T. Waltz, Cora and Carrie Collette, Pat Sweeney, and Delvine Sisters.—Items: It is quite probable that the Music Hall will remain open all Summer.—Edmund Breese, who made his vaudeville debut last week, has resumed his position with the Castle Square Stock.—The Giddy Throng is coming from the New York to the Boston early in May.
JAY BENTON.

PHILADELPHIA, PA.—At Keith's people are turned away day and night. There are a number of seats reserved at a dollar each, and the entire orchestra might be sold at the same figure. Features 15-20 include Cecilia Loftus (second week), Fred Niblo, Charles Dickson and co. in The Lady and the Bath, Melville and Stetson, Pilda Thomas, Derenda and Breen, Mr. and Mrs. Swickard, J. H. Maccann, the Razarfs, Seymour and Dupree, Adele Purvis Onri, World and Merrilees, Murphy and Butler, and the biograph.—The Grand Opera House closed its vaudeville season 13.—The White Rats are enjoying prosperity at the Arch Street. The location is undesirable, but the excellence of the offerings commands attention and liberal support. For 15-20: Ezra Kendall, John Kernell, Wright Huntington and co., Powers Brothers, Juggling Johnsons, Montague and West, Gardner and Maddern, Blocksom and Burns, Tom Hefron, Miss Norton, and Shedman's dogs.—M. M. Theiss' Wine, Woman and Song, one of the best combinations on the road, plays a return 15-20 at the Trocadero, with Gilbert and Goldie, Adams and Evans, Hanson and Drew, Ray Sisters, Alf Hornet, Phil Gotthold, Mignon Gilbert, and Bonita. The Jolly Grass Widows 22-27.—The Rentz-Santley co. are always welcome at the Lyceum and sure of large business. They present 15-20 Lottie Elliott, Polk and Tresk, the Leonards, Barrington and Martell, Charles Robinson, and Kitty Bingham.—Phil Sheridan's City Sports play 15-20 at the Star, where business is now established on a paying basis. The olio: Three Joslins, Mark and Kitty Hart, Cissie Sheridan, Brandon and Clure, Craig and Arnold, Kitty Miley, Phil Sheridan, and Mlle. Fanchetti.—The Kensington offers 15-20 the Broadway Burlesquers. A New York Girl 22-27.—Item: Max Arnold, the blind comedian, will receive his annual benefit at the Chestnut Street Theatre afternoon of April 26.
S. FERNBERGER.

WASHINGTON, D. C.—Manager Chase at his popular New Grand, where attendance is always to the limit, presents 15-20 Fanny Rice and co. in Nell Gwyn, John W. Albaugh, Jr., assisted by Beth Franklyn, in Lady Betty's Highwayman; Stelling and Revelle, W. H. Clemart, Webb and Hassan, Les Trois de Regney, Loney Haskell, and the biograph.—The Big Sensation co. are at Kernan's Lyceum, with Mlle. Zittella, Blanche Guichard, Josie Le Coy, Keeley Brothers, Courtney and Nelson, Morris and Daly, Verdier Sisters, Grundy Trio, the Conteses, Ella Anderson, and Tennie Russell. Rose Sydell's London Belles 22-27.—The Gay Girls of Gotham present at the Bijou Andy Lewis, Campbell and Caulfield, Frank Taylor, Thomas Carter, Marie Richmond, Maude Elliott, Ethel Cope, Hattie Hilton, Margie Hilton, Lettie Lewis, and Helen Bates. The Queen of the Orient 22-27.—Items: Keith's spectacular production, The Pageant of Nations, has been secured by Manager Chase, of the New Grand, for two weeks, commencing 22. The first week interest will be divided with the Strakosch Opera co.—The Palm Garden Theat, at Cabin John Bridge, will open for the Summer early next month. Ben R. Johnson, last season's manager, will not be at the head, as expected, on account of a new venture in Baltimore, and the direction will be in charge of the owners, Bobbinger Brothers.
JOHN T. WARDE.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, resident manager): For the closing week of the vaudeville season (8-13) there were large houses. The prominent hits were scored by Gertrude Mansfield and Caryl Wilbur in A Bird and a Bottle, George W. Leslie, Louise Willis and co. in Chums, Murphy and Butler, George Thatcher, Three Nevarros, and Elizabeth M. Murray. Other good acts by Sisters O'Meers, Flatt and Sutherland, Herbert and Willing, Mr. and Mrs. Tom McMahon, J. H. Maccann, Barney and Kelly, and Nello.—Westminster (George H. Batcheller, manager): Good business was done 8-13 by Scribner's Morning Glories. The olio: Joe Fields, Bixley and Hughes, Grant and Grant, Olga Orloff, Romali Brothers, and Morrison and Berwick. The French Beauties 15-20.—Olympic (Spitz and Nathanson, managers): The Jolly Grass Widows 8-13. Good houses. The olio: Allen and Allen, Gussie Vivian, Howard and Moore, Ward, Bradburn, and Murphy, Paulo and Dika, and living pictures. In Atlantic City 15-20.—Item: A party of over 500 Brown University students and their friends attended Keith's in a body 9. The theatre was decorated with the college colors and American flags and a number of features of distinctly Brown nature were introduced in the programme.
HOWARD C. RIPLEY.

NEW HAVEN, CONN.—Poli's Wonderland (S. J. Poli, manager): Lillian Burkhart and co. in her new comedy, Jessie's Jack and Jerry, was the feature 8-13, and the charming comedienne was more of a success than ever. Miss Burkhart is one of the most artistic workers in the field of vaudeville, and her daintiness and magnetic personality have made her a favorite with discriminating audiences. Whatever she undertakes to do is done with her whole heart, and any bill is stronger for her presence. Ernest Hogan gave about the best coon exhibit ever shown here, and at every performance he carried his audience to a high pitch of enthusiasm. Belmont and Weston appeared, too, and the Spanish story of Belmont's is a gem. Josie and Willie Barrows, Ladelle and Abbott, Garnella and Shirk, Browning Sisters, the Laytons, and the vitagraph made up the olio. For 15-20: Milton and Dollie Nobles, Gertrude Haynes, Jess Dandy, Petching Brothers, McIntyre and Rice, and the vitagraph and others.—Item: Lillian Burkhart gave a luncheon of six covers at the New Haven House 11, and on 12 she was the honor guest at a small dinner. Miss Burkhart, while abroad, met several New Haveners, who always entertain her when she is in town.
JANE MARLIN.

ALBANY, N. Y.—Proctor's (Fred F. Proctor, manager; P. F. Nash, resident manager): The Marcel living pictures were a big success 8-13. The bill included Jules and Ella Garrison, Leo Dervalto, Parker's dogs, Globe Comedy Four, Bell and De Veaux, and Burrell Barbaretto.—Gaiety (Agnes Barry, manager): The Indian Maidens 4-6. Fair business. Among them were Bessie Phillips, Cunningham and Margnam, Mack and Matthews, Belle Gordon, and O'Brien, Jennings and O'Brien. Dewey Extravaganza co. 8-10, the best all around burlesque co. seen here this season. The Lavines in a comedy sketch started the ball rolling, and it was kept in motion by Lottie Fremont, Quigley Brothers, Les Belles Zouaves, Jordan and Welch, Wolf and Milton, Jennings and Alto, and Leila Trimble. Miss New York, Jr., 11-13.
CHARLES N. PHELPS.

LOS ANGELES, CAL.—Orpheum (Eric Pollock, manager): Standing room at par and a bill several points above marked 1-7. Smith and Campbell came back with a new lot of rapid fire ammunition, and scored effectively. Techow's cats were wonderfully trained, and won lots of applause. The Macagnos repeated their restaurant acrobatics. Coakley and Huested and Tillie Salinger more than pleased. So did Beatrice Moreland in the skitlet, Poppy. Mr. and Mrs. Mark Murphy continued to free Ireland to great laughter, and the biograph sent every one home in good humor. Due 8-14: Marie Wainwright and co., Papinta, Burt Shepherd, Callahan and Mack, and Amiel.
S. B. DEWEY.

PITTSBURG, PA.—Harry W. Williams' Own co. were at the Duquesne 8-13 to large audiences. Vernona Jarbeau was the special attraction, and her act was very enjoyable. Others were Zazel and Vernon, Mimic Four, Lawrence Crane, Smith and Fuller, Clemence Sisters, Riley and Hughes, St. Onge Brothers, and Clifford and Huth. Miss Huth was ill and unable to appear 8, but Mr. Clifford alone occupied the time allotted them to the complete satisfaction of the audience.—Weber's Parisian Widows were at the Academy 8-13. The olio: Williams and Aleene, Elliott and Aleene, Gallagher and Barrett, Snyder and Buckley, Johnston Brothers, and Charles Falke. Weber's Dainty Duchess 15-20.
L. W. MENDENHALL.

JERSEY CITY, N. J.—Manager Thomas W. Dinkins brought back to the Bon Ton 8-13 one of his own cos., the Vagabonds. The olio: Edna Topack, La Rene Trio, three Nudos, Lillian Washburn, living pictures, Klein and Clifton, Topack and Steele, and Magnani Family. The chorus is unusually good and the costumes, scenery, and burlesques of the best. Dorsey and Trado are a special cake walking feature. Rice and Barton's Big Gaiety co. 15-20. Clark Brothers' Royal Burlesquers 22-27.—Item: Lillian Washburn, of the Vagabonds, while playing at the Bon Ton 9 was presented with a floral horseshoe by the attaches of the house. After the performance a supper was given for her.
WALTER C. SMITH.

ST. LOUIS, MO.—At the Columbia 8-14 were Tom Lewis and Sam Ryan, Thorne and Carleton, Polk and Kollins, Zara, and the Four Huntings. For 15-21: Streator Zouaves, Midgley and Carlisle, Charles Leonard Fletcher, Kelly and Violette, Mlle. Azara, Brothers Bard, Gordon Eldrid, Mr. and Mrs. Dan Hiatt, Lozelle, Emerson and Omega, Lew Wells, Weeden and Sheppard, and Miett's dogs.—The Knickerbocker Burlesquers did well at the Standard 7-13. For 14-20 Manager Butler has Miaco's City Club. Olio: Charland and La Pearle, the Levines, Hanley and Jarvis, Theo. and Cole and Delose. The Victoria Burlesquers 21-27.
J. A. NORTON.

TORONTO, CAN.—Shea's (M. Shea, manager): Lockhart's elephants shared honors with Mrs. Louis W. Gay 8-13. Mrs. Gay is a very beautiful woman with a fine mezzo soprano voice. Willis P. Sweatnam gave one of his funny monologues in his own inimitable style. Others were Cotton and Long, the Juggling Johnsons, Fisher and Carroll, Whiting Sisters, and Max Cincinnati.—Royal (J. C. Coulson, manager): The Oriental Opera co. of Montreal gave a Hebrew entertainment 10 which was attended by many ladies, an unprecedented circumstance at this theatre.
J. V. McAREE.

MONTREAL, CAN.—Proctor's (F. F. Proctor, manager; Maurice E. McLoughlin, resident manager): Bill 8-13 drew well. George W. Monroe's sketch was greatly appreciated. Another artistic number was that of Corinne, whose strong, sweet voice and remarkably clear enunciation argue well for success in her coming London engagement. Others were Mazuz and Mazett, O'Rourke and Burnett, James S. Burdette, Francis Le Page, Prouty Brothers, the travel views, and the kalatechnoscope.—The High Rollers were at the Royal 8-13.
W. A. TREMAYNE.

MILWAUKEE, WIS.—The Alhambra was crowded 7-13 for the Orpheum Show. Specialties were by Weston and Herbert, Kittie Leslie and co., Will M. Cressy, and Blanche Dayne, Bertie Fowler, Al. Leech and the Rosebuds, Jack Norworth, Johnson, Davenport and Lorella, and the Otanays.—The Ramblers drew well at the Star 7-13. The olio: Mlle. De Leon, Kelly and Reno, Professor Cornnelle, Ruby Sisters, Burke Brothers, Mike Wise, La Rue and Lee, Dora Devere, and William Busch. The Oriental Burlesquers 14-20.—Frank C. Bostock's Zoo will close for the Summer 14.
CLAUDE L. N. NORRIE.

OMAHA, NEB.—Robert Hilliard and co. headed the bill at the Orpheum 7-13 in The Littlest Girl; excellently given and thoroughly appreciated. The list also included Castellat and Hall, J. J. Welch, Dorothy Neville, Bunth and Rudd, Lizzie McKeever, Doctor Swindler, and the kinodrome. Business large.—At Miaco's Trocadero The Tammany Tigers appeared 7-13 to big business. The features were Burke and McAvoy, Henrietta Dryer, Sam Adams, Carlin and Brown, and the Glockers. The Gay Masqueraders 14-20.
J. R. RINGWALT.

BUFFALO, N. Y.—Shea's Garden: The Lafayette Show proved a popular drawing card 8-13. His mystifying act heading the bill, strongly supported by James J. Morton, Kelly and Ashby, Stine and Evans, Howard and Bland, Smith, Doty and Coe, Maud Meredith, and the Farleys. Adelaide Herrmann 15-20.—Court Street: Fads and Follies presented an attractive bill 8-13, with James F. Leonard, Frank Fogarty, Shattuck and Bernard, Lottie Martin, Bennett and Rich, Barry C. Thompson, and Annie Carter. The Utopians 15-20.
FRANK B. WILCOX.

CINCINNATI, O.—Tom Nawn and co. made the hit at the Columbia 7-13 in Pat and the Genie. Hallen and Fuller in A Desperate Pair and Merritt and Murdoch in A Friend in Need presented sketches that were admirable. Others were the Imperial Japs, Alice Shaw and daughters, Musical Johnsons, McPhee and Hill, Emile Chevriel, and Alf Grant.—Watson's American Beauties were at the People's 7-13. The olio: Rackett Brothers, Jeannette Dupre, Annette Vale, Spencer Brothers, Allen and Appleton, Chris Green, and Lassard Brothers.
H. A. SUTTON.

CLEVELAND, O.—The Agoust Family will be the headliners at the Empire 15-20, the others being James and Marie Finney, Reno and Richards, Willis P. Sweatnam, Oscar P. Sisson and co., and Belle Davis.—Miss New York, Jr., comes to the Star 15-20.—Item: Charles J. Strong and Harry A. Young, two bright young Clevelanders, have devised an original black face comedy and banjo act. They are both college bred young men and should make a hit.
WILLIAM CRASTON.

BALTIMORE, MD.—Harry W. Williams' Own co. are at the Auditorium 15-20, headed by Clifford and Huth. Among others are Smith and Fuller, St. Onge Brothers, Lawrence Crane, Zazell and Vernon, Clemence Sisters, and the Mimic Four. Haverly's Mastodon Minstrels 22-27.—Rose Sydell's London Belles hold the stage at Kernan's Monumental 15-20. The Broadway Burlesquers 22-27.
HAROLD RUTLEDGE.

WORCESTER, MASS.—Park (Shea and Wilton, managers): An entertaining bill was offered 8-13, with May Edouin and Fred Edwards as headliners in Venus and Adonis. Mina Gleason and co. offered a new sketch, The Late Major, and there also appeared the Three Lelliotts, Casey and Le Clair, Maceo and Chicago, Zimmer, and Thurman. Wayne and Caldwell 15-20.
JOHN M. KENDALL.

ST. PAUL, MINN.—Star (Miller and Wittig, lessees; M. H. Singer, manager): The Gay Masqueraders 7-13. House crowded. Olio: Kessner and Reid, Swift and Huber, Sullivan and Pasquelina, the Hoovers, Charles and Minnie Sa Van, and Harry Small. Rose Hill English Folly co. 14-20.
GEORGE H. COLGRAVE.

NEWARK, N. J.—Miner and Van's Bohemian Burlesquers played to good business 8-13 at Waldmann's. Billy B. Van kept everyone roaring and was ably assisted by Fred Wyckoff, Lane Sisters, Johnson and Hilliard, Three Gardners, and Casino Comedy Four. The Jolly Grass Widows 15-20.
C. Z. KENT.

FALL RIVER, MASS.—Empire (A. E. Rich, manager): The Vagabonds 4-6 pleased patrons. The olio introduced Edna Topack, the Nudos, Lillian Washburn, Klein and Clifton, Topack and Steele, and the Mignani Family. Dainty Paree 8-10 drew fairly. The olio: Lillian Beach, the Murphys, Moore and Lessing, the Grahams, Sisters Batchelor, George Graham, and Caswell and Arnold. The last named, a very strong team, proved the feature.—Casto (Al. Haynes, manager): Pierce and Egbert and Mlle. Delmore are billed 15-20. For 15-17: Frank O'Brien, Morton and Elliott, Ethel Tillson, Charles B. Wilson, McLean and Hall, and Mollie Killingbeck. For 18-20: George C. Davis, Mary Madden, Viola Sheldon, Williams and Williams, Edward Crandall, and La Porte Sisters.

SPRINGFIELD, MASS.—New Gilmore (P. F. Shea and Co., managers): Week 8-13: Wayne and Caldwell, the Tossing Austins, Belle Stewart, Lester and Jerman, Baker and Lynn, Charles Boyd, Courtney and Dunn, and Buoman and Adelle in The Door Key. The last named team, Wayne and Caldwell, Belle Stewart and the Austins particularly scored. For 15-20: Dean, Jose and co., Morris Ryan, Newell and Niblo, the two Starkeys, Pauline De Vere, Thurman and Way, and Maitland.—Auditorium (Agnes Barry and Co., managers): Al. Reeves' Big co. 8-10. Good business. Inez McCusker especially pleased. The Majestic Burlesquers 11-13. The Todd-Judge acrobats scored heavily and so did Belle Taylor and Percy Walling. A Social Maid 15-17.

SAN FRANCISCO, CAL.—The bill at the Orpheum March 31-6 was headed by Marie Wainwright in Napoleon and Josephine. Edward Elsner was Napoleon and C. H. Robertson Renard assisted. Others were Callahan and Mack, Tschernoff's dogs, Mab Fuller, Molly Muller, and Dan Burke, Hamilton Hill, Scott and Wilson, and A Lady of Quality.—The Chutes presented 31-6 Joseph Edwards, Swor and Hathaway, Rosell and Clough, Al. and Mamie Anderson, George Moore, Barnes' Dog and Pony Show.—At Fischer's 31-6 were William McDonald, Montgomery and Farrel, Mullaly Sisters, Mabel Martin, and Tom Mack.

ROCHESTER, N. Y.—Cook Opera House (J. H. Moore, manager; J. E. Wiggins, resident manager): Business first class week 8-13, with Adelaide Herrmann as a special feature. Others were J. W. Winton, Edgar Atchison Ely, Helen Reed Trio, Monroe, Mack and Lawrence, Wagner and Arnim, Fogarty and Levinge, Frebel and Ruge, and Edward J. Boyle.—Empire (H. C. Jacobs, manager): The White Rats presented 8-13 Henry E. Dixey, Watson-Hutchings co., Ed French, Rae and Brosche, Mathews and Harris, Professor Dodd, Frenelli and Lewis, and Holliday and Dunn. Business large.

YOUNGSTOWN, O.—Park (John P. Hill, manager): Week 8-13: The Brothers Martine, Johnny Johns, Maddox and Wayne, the Goodmans, Julian Rose, Johnstone Bennett, supported by Tony Williams, and the biograph. For 15-20: Condit and Morey, Barton and Ashley, J. Aldrich Libbey, Billy Carter, Johnston Brothers, Gallando, Lavo and Hilda, and biograph.—Park Casino (Edward Stanley, manager): Opens May 20 with the Boston Comedy Four. Robinson Opera co. has been secured for two weeks, beginning week July 1.—Item: Manager Stanley may manage a park at Canton.

WILMINGTON, DEL.—Dockstader's (W. L. Dockstader, manager): Crimmins and Gore led the bill 8-13. They produced 10 a new act, Like Mother Used to Make, by Paul Armstrong, and scored an instant hit. H. V. Fitzgerald presented a new quick change act which was fairly good, although coming nowhere near realizing its possibilities and being for the most part altogether too conventional and antique in conception. Others were Ellsworth and Burt, Powers and Theobald, Belle Wilton, Campbell and Dare, Fitzpatrick and Tapper, and McDonald Brothers.

NEW BEDFORD, MASS.—Sheedy's (Theodore Baylies, resident manager): Week 8-13: Margaret Scott, Leonard and Fulton, Wood and Ray, Owly Randell and Kippy, Inga Orner, the Whalleys, Wallie Clark, and Dupree and Dupree. Big business. For 15-20: Exallia and Heath, the Three Drolls, Gaylor and Goff, Knight Brothers, and Wills and Barron.—Columbia (J. M. Hall, manager): Week 8-13: Hall and Clifton, Jerome and Adams, Walter Phenix, May Curtis, Hazel Reynolds, Lorene, Hayes and Mulvey, Mack and Norton, and the biograph. Good patronage.

TOLEDO, O.—Empire (I. H. Garson, manager): Miles and Raymond, Kelly and Mason, Doherty Sisters, De Veaux and De Veaux, Grace Van Studdiford, Reno and Richards, and the De Muths to good business 7-13. For 14-20: Lockhart's elephants, Tom Nawn and co., Bettina Gerard, Talbot and Davidson, George Austen Moore, Davenport Brothers, Carmen Sisters, and Boyce and Wilson.

DETROIT, MICH.—Wonderland offered 8-13: Rauschle, Torcat, Howard's ponies, C. P. Flockton, Tennis Trio, Jessie Millar, Gebest Sisters, and Mr. and Mrs. Irving Jones.—Vanity Fair was the bill at the Capitol Square 7-13 to good sized houses. Marie Rogers, the Harpers, Ed and Clara Morris, Beach and Bechler, Russell and Richards, and Irene Coberly were in the list.

SYRACUSE, N. Y.—Grand Opera House (Graff and Shubert, managers): Henry Lee was headliner 8-13. Others were Anderson Sisters, Kitty Mitchell, Musical Kings, Allen Shaw, Walz and Ardell, Fiske and McDonough, Bob Vernon, Sheridan and Forrest, and the kinodrome. The season will close 8-13. Stage-Manager Richard Baker and attaches' benefit 14.

LOWELL, MASS.—Savoy (Frank G. Mack, manager): Week of 8-13: Augustus Cook and co., Broadway Trio, Charles Edward Welch, Macks and Mara, Mary Madden, Monsieur Cadieux, Zara and Zara. Good houses.—Music Hall (W. H. Emery, manager): Week 8-13: George W. Allen, Harry Thomson, Webster and Aaron, Sanford and Heusel, Madge Fox, Esterbrook Brothers, and Jennie Edwards. Good houses.

LAWRENCE, MASS.—Casto (Al. Haynes, manager): Pierce and Egbert and Mlle. Delmore were top liners 8-13. Others 8-10 were Melrose Brothers, Bijou Russell, Mr. and Mrs. Chick, C. W. Littlefield, Gordon and Lick, and Eloise Mortimer. For 11-13: Von Leer and Duke, Harry Hastings, John R. Harty, the Esterbrooks, John T. Powers, and Alice Thorne. Business good.

PATERSON, N. J.—Bijou (Abe Leavitt, manager): Rose Sydell's London Belles 8-13. Good sized audience. Billy Hart and Nelson Sisters scored hits. A New York Girl 15-20.—American (William T. Heflin, manager): The Queen of the Orient 8-13. Good houses. Ashley and Wooley, and Annie Lloyd pleased. The Tenderloin Burlesque co. 15-20.

RICHMOND, VA.—Bijou (Jake Wells, manager): Bill 1-6: Press Eldridge, Duffy, Sawtelle and Duffy, Hill and Silviany, Falke and Semon, Little Elsie, Webb and Hassan, and Stewart and Gillen. For 8-13: Shean and Warren, Delmore and co., Harmony Four, Dorothy Drew, Prelle's dogs, Conway and Leland, and Ratuza and Arno.

NEW ORLEANS, LA.—Academy of Music (Parson E. Davis, manager): Harry Morris' Twentieth Century Maids played their fifth and last week 7-13 with extravaganza and olio showing Massoney and Habbleman, Bob Van Osten, Johnson Trio, Myrtle Tresidder, Gibson and Melbourne, and Marina and Martella. Bryant's Australian Burlesquers 15-20.

INDIANAPOLIS, IND.—Grand (Thomas J. Myers, manager): For 8-13: Camille D'Arville, Eugene O'Rourke and co., Bison City Quartette, Lotta Gladstone, Murphy and Allen, Musical Kleists, Burton and Brooks, Johnnie Carroll, and the biograph.—Miaco's City Club played at the Empire 8-13 to good houses, closing the season of this theatre.

KANSAS CITY, MO.—One of the very best vaudeville offerings in Kansas City this season was presented at the Orpheum 1-6 in The Littlest Girl, with Robert Hilliard as Van Bibber. Others were the Dumonds, Dorothy Neville, Hanlon and Singer, Lizzie McKeever, Castellat and Hall, and Johnny Johns.

SCRANTON, PA.—Gaiety (Alf. G. Herrington, manager): The Broadway Burlesquers 8-10. Big business. The olio: Lillian Leroy, Dailey and Hilton, Harry Le Clair, and Bailey and Madison. The Bowery Burlesquers 11-13. Irwin Brothers 18-20. Little Egypt 22-24.

ATLANTA, GA.—New Lyceum (R. Coley Anderson, manager): For 8-13 to big houses: Fanny Rice and co. in Nell Gwyn, Mr. and Mrs. Jimmie Barry, Flora, James Bingham, Aurie Dagwell, and the vitagraph.

MILFORD, MASS.—Palace (E. H. Streeter, manager): For 1-6: Magee and Cummings, Marron and Dougherty, Phillis Gilmore, Minnie Burke. For 8-13: Phyllis Gilmore, the Deltinos, Shomard and Dixon, May Hure, Deloto, and Elise Van Nulty.

FITCHBURG, MASS.—Whitney Opera House (Spinney and Oldfield, managers): For 8-13: John E. Drew, La Porte Sisters, Ed Crandall, McIntyre and Rice, Armour and Baguley, Houghton and Fitzgibbon and McCoy and Fitzgibbon.

NORFOLK, VA.—The Gaiety (Otto Wells, manager): Week 8-13: Press Eldredge, Hill and Silviany, Falke and Semon, Little Elsie, Webb and Hassan, and Stewart and Gillen. Capacity business.

ST. JOSEPH, MO.—Wonderland (E. P. Churchill, manager): For 8-14: Turley, Carroll and Nealy, Mack and Elliott, Odell and Gilmore, and Rose and Severens. Business good.

GLENS FALLS, N. Y.—Capital Music Hall (John Donahue, proprietor): For 8-13: The Allens, Smith and West, Bertie Allen, Lou and Mae Rochefore, and Behan and Mascott pleased. Attendance good.

GRAND RAPIDS, MICH.—Smith's (Mrs. W. B. Smith, manager): The Coontown 400 8-13. Large audiences. Emma Thompson, McCarver, Reed and McCarver, and Scott and Delano were features.

MIDDLETOWN, CONN.—McDonough (W. J. Berrie, manager): A Social Maid 12; good business. The olio: Howard Sisters, Lillian Durham, Bickel and Watson, George Beban, and Wrothe and Wakefield.

LOUISVILLE, KY.—Reble's Knickerbockers occupied the Buckingham March 31-6. The olio: Rice, Cady and Vedder, Carleton and Terre, the Leslies, the Three Wrights, and the Brothers La Moyne.

READING, PA.—Bijou (Updegraff and Brownell, managers): The Bowery Burlesquers 8-10. Good performance. Crowded houses.

MINNEAPOLIS, MINN.—The Rose Hill English Folly co. gave an excellent bill at the Dewey 7-13 to fine business.

THE ELKS.

Shelbyville, Ind., Lodge, No. 457 has elected the following officers: J. H. Deitzer, E. R.; P. P. Fetig, delegate, and T. C. Kennedy, alternate, to Milwaukee.

New Lexington, O., Lodge, No. 509, has elected the following officers: Philip Allen, E. R.; Dr. G. S. Courtright, E. L. K.; John Ferguson, E. L. K.; John R. Montgomery, E. L. K.; E. J. Greely, Secretary; J. J. Johnson, Jr., Treasurer; D. R. Elder, Trustee, and William H. Choppelior, Tyler.

Warrensburg, Mo., Lodge was organized March 29, and the following officers were elected: E. R., Dr. J. I. Anderson; L. K., G. A. Landes; L. K., W. A. Porter; L. K., C. A. Shepherd; Secretary, Dr. H. A. Cress; Treasurer, E. N. Johnson; Tyler, Mose Wiley; Chaplain, P. C. Van Matre; Musician, Professor R. E. Wadell; Trustees, I. W. Rogers, J. V. Murray, and W. R. Delaney. The organization has leased the second floor of the new Citizens' Bank Building and is having it fixed up in handsome style. The Sedalia Elks will install officers and start the machinery going April 10. A hundred members of the Sedalia Lodge have promised to attend.

Norfolk, Neb.: Ten new members were initiated in Elkhorn Lodge, March 29. Past Exalted Ruler Spear has been elected delegate to the Supreme Grand Lodge.

Centralia, Ill., Lodge, No. 493, elected the following officers March 28: E. S. Condit, E. R.; F. E. Hobbs, E. L. K.; A. H. Rainey, L. K.; A. P. Miller, E. L. K.; C. E. Pullcipher, Secretary; Charles Marshall, Treasurer; T. L. Joy, Trustee; Joseph Hefter, Tyler, and H. M. Warner, Delegate.

Canton, Ill., Lodge, No. 626, elected the following officers March 29: R. A. Saville, E. R.; J. Heylin, E. L. K.; J. H. Fitzgerald, E. L. K.; John M. Fox, E. L. K.; C. W. Snyder, Secretary; L. C. Webster, Treasurer; F. C. Powell, Tyler; E. Tanner, Trustee for three years. Four candidates were initiated, and R. A. Saville was chosen as representative to the convention in Milwaukee.

Nashville, Tenn., Lodge, No. 72, gave a burlesque circus April 8, 9.

Austin, Tex., Lodge, No. 201, gave a minstrel performance April 8, for benefit of their lodge. George Walker, manager of the Opera House, is to be one of the end men.

Gainesville, Texas, Lodge held its annual election March 19. The following officers were elected: E. R., J. M. Potter; E. L. K., Max Roy; E. L. K., S. J. Criss; E. L. K., E. P. Hill; Secretary, O. E. Powers; Treasurer, J. W. Gladney, and Tyler, Carl S. Leidy.

Buffalo, N. Y., Lodge, No. 3, has installed its newly elected officers as follows: E. R., C. C. Ryan; E. L. K., F. W. Gethoefer; E. L. K., W. J. Ferris; E. L. K., Dr. A. E. Campbell; Secretary, William H. Sanford; Treasurer, Henry J. Bick; Trustee, Samuel W. Hofheins; Tyler, William J. Canfield; representative to Grand Lodge, C. A. Salisbury, and alternate, Leroy Andrus.

Baton Rouge, La., Lodge, No. 490, held annual election of officers March 27. The following were elected: E. P. Flower, E. R.; H. N. Wax, E. L. K.; L. J. Rieaud, E. L. K.; Rollo Garvin, E. L. K.; P. P. Gordon, Secretary; J. Weis, Treasurer; D. M. Reymond, Trustee, and Eugene Cazedessus, representative to Grand Lodge. A large delegation from this lodge will probably attend the Elks' reunion at Milwaukee. The Elks have opened handsome reading rooms in connection with their lodge. The new officers will be installed April 3.

Portsmouth, O., Lodge, No. 154, has elected the following officers: E. R., William B. Altsman; E. L. K., F. X. Tynes; E. L. K., Valler Harold; E. L. K., Paul Esselborn; Secretary, Floyd L. Smith; Treasurer, George E. Kricker; Trustee, H. J. Grimes.

Adrian, Mich., Lodge, No. 429, held its annual election March 28. The following were elected: C. J. Lyons, E. R.; H. L. Lanvill, E. L. K.; George Stevenson, E. L. K.; J. H. Reynolds, E. L. K.; Fred Johnson, Secretary; C. S. Whitney, Treasurer, and James Vosburg, Tyler.

Chambersburg, Pa., Lodge, No. 600, has now 112 members. District Deputy Scott, of York, Pa., installed the following officers April 3: J. Brua Hoyer, E. R.; J. J. Pollard, E. L. K.; R. A. Appenzellar, E. L. K.; George A. Kyner, E. L. K.; M. B. Heefner, Secretary; W. S. Hoerner, Treasurer; T. W. Broome, Esquire; H. C. Foltz, Inner Guard; J. A. Strite, Chaplain; A. E. Miller, John W. Hoke, and W. K. Sharpe, Trustees; J. Brua Hoyer, representative to Grand Lodge.

Preparations for the Elks' Carnival to be held at Anniston, Ala., May 6-11 are going ahead steadily, and everything points to a success. Among the attractions booked are the Great Sidonia, Pearce and Palmer, Electric Theatre, Lunette, Ferris Wheel, Dog Show, and an Old Plantation. The Elks' lodge has been on a boom for the past six weeks, from three to seven new members taken in each week.

Charles City, Ia., Lodge, No. 418, elected the following officers March 22: A. L. Dodd, E. R.; N. Frudden, E. L. K.; J. N. McLeod, E. L. K.; J. B. Miner, E. L. K.; R. E. Wald, Secretary; William Rawles, Treasurer; P. C. Fluent, Guard.

Renovo, Pa., Lodge, No. 334, elected the following officers March 19: James A. Smyth, E. R.; W. P. Durrah, E. L. K.; W. M. Washburn, E. L. K.; W. L. Duffy, E. L. K.; P. A. Kinsley, secretary; E. J. Kower, treasurer; S. J. Gunzberg, tyler; E. T. Swain, John R. Smyth, and John McDonald trustees.

The new clubhouse of Columbus, Miss., Lodge, No. 555, was opened March 25.

Olean, N. Y., Lodge, No. 491, held its annual installation and banquet March 27. The following officers were elected: William Hutchings, E. R.; L. C. Schroeder, E. L. K.; E. Kresge, E. L. K.; L. G. Rogers, E. L. K.; A. T. Eaton, Treasurer; W. L. Myrick, Secretary; George Dotterweich, Tiler; M. J. Haugh, Trustee; George Ball, delegate to Grand Lodge Convention.

Springfield, Mass., Lodge celebrated its first anniversary March 28 with a supper, followed by a vaudeville entertainment.

Chattanooga, Tenn., Lodge, No. 91, held annual election March 28. E. D. Rees was elected Exalted Ruler.

Niagara Falls, N. Y., Lodge, No. 346, has elected the following officers: J. Noblette, E. R.; W. Sheppard, E. L. K.; H. Bowman, E. L. K.; J. Doherty, E. L. K.; H. Blake, Secretary; M. Walsh, Treasurer, and Nate Hirsch, Tyler. H. Fenberg, of the Fenberg Stock company, was taken into the flock recently.

Marietta, O., Lodge, No. 477, has elected the following officers: Dr. Charles S. Hart, E. R.; E. Frank Gates, E. L. K.; John H. Becker, E. L. K.; Dr. C. B. Ballard, E. L. K.; George R. Ahrendts, secretary; A. F. Cole, Esquire; L. W. Page, Tyler, and E. W. Glines, I. G.

A. F. Hartz, manager of the Euclid Avenue Opera House, Cleveland, O., was made a life honorary member of Cleveland Lodge, and was presented with a handsome certificate and a gold headed cane by the lodge. Cleveland Lodge, No. 18, is making great preparations for the coming minstrel show, to be given at the Euclid Avenue Opera House.

The officers recently elected by Peoria, Ill., Lodge were: E. R., Dr. A. J. Kanne; E. L. K., J. J. Jobst; E. L. K., W. A. Murden; E. L. K., A. J. Myers; Secretary, George H. Sampson; Treasurer, E. D. McCulloch; Tyler, Frank H. Lowe; Trustee for three years, E. J. Durst; representative to Grand Lodge, A. W. Beasley; alternate, George H. Sampson. Secretary George H. Sampson, who is also district deputy, presided, and the installation of the officers took place April 3. Forty new members were added during the year, and it is expected that this number will be largely increased during the year just begun.

Jamestown, N. Y., Lodge, No. 263, installed the following officers April 5: E. R., E. J. Swetland; E. L. K., R. E. Russell; E. L. K., J. J. Mahoney; E. L. K., V. E. Peckham; Secretary, W. R. Botsford; Treasurer, R. C. Bradshaw; Tyler, Joseph Kershaw; Inner Guard, E. W. Barrett; Esquire, A. E. Billings; Chaplain, George W. Jude; Organist, S. Dawson; Trustees, J. Wells King, Jno. H. Prather, and Louis Heineman.

North Adams, Mass., lodge elected the following officers: E. R., Edwin K. McPeck; E. L. K., H. P. Schell; E. L. K., H. P. Huffnagle; E. L. K., James F. Coughlin; Secretary, William H. Bennett; Treasurer, T. M. Calnan; Trustee, W. H. Condon; Tyler, L. E. Farrar. Exalted Ruler McPeck appointed the following officers and committees for the ensuing year: Esquire, Dr. J. J. F. McLaughlin; Finance Committee, H. P. Goodrich, W. H. Reardon, P. C. McMahon; Visiting Committee, F. J. McHale, Wm. H. Young, O. J. Nichols; Stewards, James J. Ryan, Patrick J. Ryan, John H. C. Pratt; Inside Guard, J. F. Kelly; Chaplain, Frank R. Evans.

Richmond, Ky., Lodge, No. 581, was organized last June, and at every weekly meeting except one one or more candidates have been initiated. April 29 nineteen were initiated, one of the number being ex-Governor James B. McCreary, who is also an ex-Congressman from the Eighth District of Kentucky. The roll of membership has grown to 150 members and the lodge now has a suite of eight rooms in one of the largest buildings in the city.

Fond du Lac, Wis., Lodge, No. 57, installed the following officers April 6: E. R., James K. Wilkins; E. L. K., Otto Kummeron; E. L. K., H. M. Cameron; E. L. K., E. H. Korrer; Secretary, W. F. Rink; Treasurer, F. S. Chandler; Tyler, William De Steese; Trustee for three years, J. W. Watson; Esquire, M. F. Carpenter; Representative to Grand Lodge, W. C. Reinig; Alternate, E. W. Clark. The ninth annual ball of Fond du Lac Lodge, No. 57, which was held April 9, was one of the principal social events of the season and was largely attended.

Fargo, N. D., Lodge, No. 260, is arranging to go to the Milwaukee Convention 200 strong, to compete for prizes.

Marshall, Ia., Lodge, No. 312, B. P. O. E., elected the following officers recently: E. R., E. W. Archer; E. L. K., D. S. Good; L. K., Byron Webster; L. K., E. L. Jones; Secretary, M. S. McFarland; Treasurer, P. S. Balch; Trustee, R. W. McBride; Esquire, J. R. Binford; Inside Guard, C. F. Schoenhut; Tyler, W. D. Clow, and Delegate to Grand Lodge, Dr. H. L. Getz.

CORRESPONDENCE.

(Continued from page 6.)

Knapp, manager): Uncle Josh Spruceby 3 was well received by large audience. Russell's Satellites 11. Roanoke 13. Me and Mother 17. Lost in Egypt 20.

GREENVILLE.—TRAINOR'S OPERA HOUSE (S. A. Dorman, manager): Whitney and Knowles' Quo Vadis 3; excellent performance; good business. Other People's Money 12. Field's Minstrels 29.

CIRCLEVILLE.—GRAND OPERA HOUSE (W. H. Cutter, manager): Human Hearts 5 pleased fair audience. Quo Vadis 6; good business; fine performance. A Homespun Heart 11.

ASHTABULA.—AUDITORIUM (Brotherton and Faulkner, managers): Adelbert Glee Club 10. Gus Cohan's co. 11-13. Arizona 17. Carl Cauleson 22. Little World of Players 29-4.

STEUBENVILLE.—OLYMPIA (F. J. Watson, manager): Charles B. Hanford in Private John Allen 9; co. and business good. Whitney and Knowles' Quo Vadis 17.

IRONTON.—MASONIC OPERA HOUSE (B. F. Ellsberry, manager): Al. G. Field's Minstrels March 28; large house; fair performance. Human Hearts 9; big house; good performance. A Homespun Heart 15.

PIQUA.—OPERA HOUSE (C. C. Sauke, manager): Roanoke 6; fair business; pleasing performance. Si Hopkins 12.

ELYRIA.—OPERA HOUSE (H. A. Dykeman, manager): Roanoke 15. A Breezy Time 20. Field's Minstrels 23.

BRYAN.—JONES' OPERA HOUSE (MacPhail and Mallory, managers): Other People's Business 5; co. weak; small house.

CAMBRIDGE.—HAMMOND OPERA HOUSE (R. Hammond, manager): A Breezy Time 5; fair attendance; specialties pleasing. Field's Minstrels 16.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolfe, manager): Human Hearts 4; good business; co. excellent. Quo Vadis 9.

NEWCOMERSTOWN.—CITY OPERA HOUSE (W. D. Swan, manager): Goodwin-Winters co. 11-14. A Homespun Heart 16.

GALLIPOLIS.—ARIEL OPERA HOUSE (T. E. Bradberry, manager): Minstrels (local) 15. A Homespun Heart 17.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Field's Minstrels changed date from 15 to 13.

DELAWARE.—CITY OPERA HOUSE (Wolff and King, sharing managers): Hearts of Oak 18. A Wise Woman 24.

MARYSVILLE.—CITY OPERA HOUSE (Anderson and Lovell, managers): Barlow Brothers' Minstrels 8; good house and performance. A Wise Woman 30.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, manager): Fabio Romani 22.

KENTON.—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager): The Missouri Girl 18.

TROY.—OPERA HOUSE (Barnett Brothers, managers): Female Minstrels (local) 11, 12.

WAPAKONETA.—TIMMERMEISTER OPERA HOUSE (Will Timmermeister, manager): Dark.

XENIA.—CITY OPERA HOUSE (Charles McClellan, manager): Field's Minstrels May 2.

DEFIANCE.—CITIZENS' OPERA HOUSE (Edward S. Bronson, manager): Dark.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, manager): Field's Minstrels 13.

OKLAHOMA TERRITORY.

ENID.—OPERA HOUSE (R. A. Wald, manager): Fanny Hill Burlesque co. 2; full house; fair performance. Henri Watterson, lecture (Southern Lyceum Bureau); satisfactory business.

EL RENO.—OPERA HOUSE (J. H. Warren, manager): Madison Square Theatre co. (return) 8-10. Fannie Hill Burlesquers 3; poor co. and business.

OREGON.

BAKER CITY.—BAKER'S OPERA HOUSE (George L. Baker, lessee and manager): Daniel Sully in The Parish Priest 6; good house; performance excellent. A Brass Monkey 15.

SALEM.—TEMPLE GRAND OPERA HOUSE (John Cordray, manager): The Telephone Girl 6. O. S. Fowler, lecture, 8.

LA GRANDE.—STEWARD'S OPERA HOUSE (D. H. Steward, manager): Nathan Hale May 2.

PENNSYLVANIA.

POTTSVILLE.—ACADEMY OF MUSIC (Nathan Appell, lessee; John Whiteley, resident manager): Fred Raymond's co. in Old Arkansaw and On the Eastern Shore 6; slim business; good co. and scenery. Mr. Raymond made a hit. Rip Van Winkle 11. Scott's Minstrels 13. Mistress Nell 15. Faust 17. Henry Miller 18.——ITEMS: The Deacon will be produced by amateurs at Schuylkill Haven in May.—Manager John Whiteley, of the Academy of Music, was notified by telegraph that his father had been stricken with paralysis at his home, Shirley, Mass. Mr. Whiteley left for that place 5. Ex-Manager William Mortimer has charge of the Academy during Mr. Whiteley's absence.—The Eastern Shore was produced by the Fred Raymond co. for the first time 6. It will be played next season by the co. The piece is on the 'Way Down East style and brings in the Spanish-American war. The play did not make a hit, partly for want of good scenery and costumes.—Manager Whiteley returned home 8; his mother and father are both very ill. GEORGE B. STICHTER.

MAHANOY CITY.—KAIER'S GRAND OPERA HOUSE (J. J. Quirk, manager): The Young Men's Democratic Club Minstrels packed the house two performances 10; the solos and choruses were well given, and in the olio Martin McGuire, J. Bloom, J. Martin, H. Kliten, and the Lynch Sisters carried off the honors. Midnight in Chinatown 13.——HERSKER'S OPERA HOUSE (E. H. Carpenter, manager): Old Arkansaw was creditably given to fair house 5. Willard Dashiell, Francis Owen, and Sadie Raymond were particularly interesting. Thomas Jefferson in Rip Van Winkle to a small house 9; performance good. Mistress Nell 11.——ITEMS: The Opera House at Du Bois has been sold to the Baptist Church for $8,000.—A new theatre costing $30,000 will be built at Du Bois this Summer.—The Owl Quartette, of Pottsville, made a hit here 10 with the local minstrels.—Harry Clayton, of New York, visited professional friends here 7. R. W. SHERTZINGER.

LANCASTER.—FULTON OPERA HOUSE (Yecker and Gleim, managers): The Schiller Stock co. closed week of fair business 6. The Vera De Noie Stock co. pleased large houses 8-13 in Devil's Island, The Tory's Daughter, The Three Musketeers, Carmen, Chick, Camille, A Soul for Gold, and Faust; clever specialties by Donovan and Morris, Arthur Lane, Horace Clark, Lillian Morris, Edward F. Mack, Harvey Benton, Little Florence Alden, and Dill and Lee. The Heart of Maryland 18. Keene, magician, 19. Mistress Nell 23. Private John Allen 25. Elks' benefit; Quo Vadis 27.——ITEMS: St. Anthony's Institute Dramatic Association produced The Convict in the Institute Hall to large audiences 10, 11.—Chris Burger, musical director at the Fulton, is spending two weeks in Brooklyn, N. Y.; Howard W. Fry is directing the orchestra in his absence.—Local amateurs, called the Darktown Sports, will give a minstrel performance in May.

HARRISBURG.—GRAND OPERA HOUSE (Nathan Appell, manager): The Klimt-Hearn co. closed an engagement of four days to fair business 6. The co. made a good impression in A Nutmeg Match, The Diamond Breaker, The Commodore, Under the City Lights, The Great Diamond Robbery, All for Her Sake, and Kidnapped. Clay Clement renewed his success in The New Dominion to fair audience 8. Robert Fitzsimmons in The Honest Blacksmith to good business 9. Vogel and Deming's Minstrels 10; good house and co.——ITEM: In consequence of the illness of Mrs. Fitzsimmons the dates of The Honest Blacksmith for the balance of the week will probably be canceled.

JOHNSTOWN.—CAMBRIA THEATRE (I. C. Mishler, manager): Lorraine Hollis co. 4-6; poor business and performances. Plays: Forget-me-Not, Vengeance is Mine, Camille, and Mr. Barnes of New York. Henry Miller 12. The Convict's Daughter 13. Black Patti's Troubadours 17. Charles B. Hanford 20.——OPERA HOUSE (I. C. Mishler, manager): A Jay from Jaysville 4; fair business; poor performance. Peck's Bad Boy 6 pleased good audiences. Hillman Stock co. 8-13. Presented to 11: The Planter's Wife, Charity Bess, Special Delivery, and A Hidden Past; business good; performances satisfactory. Gay Butterflies 19, 20.

HAZLETON.—GRAND OPERA HOUSE (Henry Walser, manager): Two Merry Tramps 8; fair house; co. and play weak. Elmore Sisters and Le Fever good. Thomas Jefferson and capable co. to large audience in Rip Van Winkle 10. Mistress Nell 12. Clay Clement (return) 15. Haverly's Minstrels 16. The Convict's Daughter 17. Brockway Course 22. The Heart of Maryland 25. The Power Behind the Throne (return) May 2.——ITEMS: The present season will close the middle of May, immediately after which extensive alterations and improvements will be made at the Grand.

BETHLEHEM.—GRAND OPERA HOUSE (O. H. Gernett, local manager): Lester Walter Stock co. closed three nights' engagement 6; fair business. Across the Trail being the attraction. Other plays: The Prince of Russia, Fallen Among Thieves, and The Fatal Wedding; no merit whatever to co. At Piney Ridge was well presented by capable co. 9; good business. Devil's Auction packed the house 10 and was highly appreciated. Midnight in Chinatown 11. White's Faust 16. Haverly's Minstrels 17. The Girl from Porto Rico 19. Rip Van Winkle 23.

BERWICK.—P. O. S. OF A. OPERA HOUSE (F. R. Kitchen, manager): Dark.——ITEM: Captain A. H. Rush was interred in Pine Grove Cemetery, Berwick, 10. This was the home of his early days, and the native place of his wife and family. Mr. Rush was buried with military honors by a portion of the Ninth Regiment, N. G. P., commanded by Colonel Dow Dougherty, and his funeral was largely attended by his former townspeople. His daughter, Isadore Rush, and granddaughter, Carolyn Whyte, were both in attendance at the funeral.

NEW CASTLE.—OPERA HOUSE (J. F. Genkinger, manager): Hoeffler Stock co. pleased good houses 2-6 in The Woman in Black, A Ranch King, The Octoroon, and Alone in Greater New York. Ward and Vokes in The Floor Walkers delighted big house 8. Margaret Daly Vokes, George Sidney, Lucy Daly, Thomas Evans, and Estelle Hughes Bird deserve special mention. Mildred Holland in The Power Behind the Throne (return) renewed the splendid impression made on her former visit; business big. The Village Postmaster 18.

SCRANTON.—LYCEUM THEATRE (Burgunder and Reis, lessees; A. J. Duffy, managers): At Piney Ridge 3; commendable performance; good business. Bauer's Band 11. Carl Carlson 18. Clay Clement 20.——ACADEMY OF MUSIC (Burgunder and Reis, lessees; H. A. Brown, manager): Irene Myers co. 8-13; first-class co.; big business. Plays: Under Two Flags, Little Lord Fauntleroy, Ten Nights in a Bar Room, The Two Orphans, The Ensign, The Corner Grocery, Maid of the Mill, and The White Rat. Corse Payton Stock co. 14-20.

LEHIGHTON.—OPERA HOUSE (Hauk and Kent, managers): Culhane, Chace and Weston's Minstrels March 26; large house; fair performance. St. Felix Sisters deserve special mention. Royer Brothers (return) 29; large house; co. good. Old Arkansaw 2; good business; pleased audience. Two Merry Tramps 10; large house; co. good. Elmore Sisters won hearty applause.——ITEM: The Old Arkansaw co. began the rehearsal of a new play here for next season, written by Willard Dashiell, who will assume the principal role.

BUTLER.—PARK THEATRE (George W. Burckhalter, manager): Hillman Stock co. closed fair week 6. Columbia Opera co. opened week of 8-13; S. R. O.; satisfactory performance. Operas: Said Pasha, Fra Diavolo, The Chimes of Normandy, Giroflé-Girofla, The Bohemian Girl, The Two Vagabonds, and Olivette. Field's Minstrels 22.——ITEM: It is hoped that the Butler Passenger Railway Co. will furnish its patrons with a series of vaudeville entertainments at their new park during the Summer.

PITTSTON.—MUSIC HALL (C. C. King, manager): Leybourne's Bon Ton Stock co. opened a return engagement 8 in The Princess of Patches; S. R. O.; good performances. Emma Bunting deserves special mention. The Census Taker, The Smugglers, The Golden Giant, The Waifs of New York, Gettysburg, and The Flaming Million to follow. Howe's Moving Pictures 15. Vogel and Deming's Minstrels 16. Macauley-Patton co. 22-27. Spooner Dramatic co. May 6-11.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, manager): Lester concert 4 (local); large audience pleased. A Jay from Jaysville 5; poor performance; fair house. Faust 6; good performance and business. Vogel and Deming's Minstrels 8. The American Carnival 9-11 (local), benefit of hospital, to immense patronage. The Convict's Daughter 12. Henry Miller 13. The Hillman co. 15-17. Black Patti's Troubadours 18. The Hillman co. 19, 20. C. B. Hanford 22 (benefit of Elks).

WASHINGTON.—LYRIC THEATRE (F. R. Hallam, manager): The Power Behind the Throne (return) 3 was a success; excellent performance. Peck's Bad Boy filled the house 5; satisfactory performance. Imperial Burlesquers scored a hit 8; S. R. O. Local Minstrels 9. Columbia Opera co. 15-19.——ITEM: Local talent, direction George F. Knowles, will present The Mikado and The Chimes of Normandy 10, 11, benefit Washington Hospital.

UNIONTOWN.—GRAND OPERA HOUSE (Harry Beeson, manager and lessee): Mildred Holland in The Power Behind the Throne 4 (return); large and appreciative audience. Mildred Holland, Leonard Walker, Lillian Norris, and Frederick Ormonde made hits. Ward and Vokes in The Floor Walkers 9 pleased large audience; receipts $659. Quo Vadis 20. King Dramatic co. 29-May 4. Si Hopkins 17.

YORK.—OPERA HOUSE (B. C. Pentz, manager): Vera De Noie co. closed their engagement 6, having had satisfactory business. The Convict's Daughter was enjoyed by light house 8. Clay Clement, with excellent support, presented the New Dominion (benefit York Wheeling Club) to large audience 9. Keene, the Magician 11. Culhane, Chace and Weston's Minstrels 12, 13. The Biograph 15, 16. Henry Miller 17.

OIL CITY.—NEW OPERA HOUSE (George H. Verbeck, manager): Joshua Simpkins 6; poor attraction; fair house. Elks' benefit 8. What Happened to Jones 9; S. R. O.; co. fine. Mildred Holland (return) 11. A Trip to Tramptown 12. Elite Vaudeville co. 15-20. The Span of Life 22. Stetson's U. T. C. 23. A Hole in the Ground (benefit house ushers) 24.——ITEM: Hoeffer Stock co. canceled 15-20.

ERIE.—PARK OPERA HOUSE (M. Reis, manager): J. W. Carner Stock co. 8-13 in The Black Flag, My Uncle from New York, Knobs o' Tennessee, Reunited, Beacon Lights, Old Cattaraugus, Michael Strogoff, Rip Van Winkle, U. T. C., and Brother Against Brother; fair attendance and performances. A Jay from Jaysville 15. Francis Wilson 16. Arizona 18. Alvin Joslin 19. The Village Postmaster 20.

LEBANON.—FISHER ACADEMY OF MUSIC (J. M. Neeley, lessee; Charles Haussmann, resident manager): Culhane, Chace and Weston's Minstrels 4; fair house; performance satisfactory. Bob Fitzsimmons in The Honest Blacksmith 8; topheavy house; good co. The Convict's Daughter 10 pleased fair audience. A. and T. Biograph co. 13. Thomas Jefferson in Rip Van Winkle 16.

MAUCH CHUNK.—OPERA HOUSE (Robert Heberling, manager): Small audience witnessed Two Merry Tramps 9; performance fair. Mistress Nell 13.——ITEM: Hon. W. R. Stroh, one of our prominent citizens and Carbon County's representative at the State capital, presented and had passed the Protection to Dramatic Writers bill.

PUNXSUTAWNEY.—MAHONING STREET OPERA HOUSE (Charles Fish, manager): Vogel and Deming's Minstrels March 28; good house; audience pleased. Peck's Bad Boy 8; fair house; audience partially pleased. Edwin Young co. 9-14. Plays: In the Heart of the Sierras, Lost and Won, Storm Beaten, Little Detective, and Wicked London.

HANOVER.—GRAND OPERA HOUSE (Harry C. Naill, manager): Culhane, Chace and Weston's Minstrels 8; good performance; large house. Keene, magician, 12. Mistress Nell 20.——ITEMS: George Laval closed with Culhane, Chace and Weston's Minstrels here, and left for New York to join Charles Cowles in A Country Merchant.

MT. CARMEL.—BURNSIDE OPERA HOUSE (Joseph Gould, manager): Old Arkansaw 8; fair house and performance. Louva the Pauper 9 by the Mt. Carmel Dramatic Club pleased crowded house. Clem Schneider, manager; Alice Schneider, and Harry Henderson deserve special mention. Vogel and Deming's Minstrels 11. The New Dominion 12.

M'KEESPORT.—WHITE'S OPERA HOUSE (Frank D. Hunter, manager): Pusey and St. John 6 in A Run on the Bank; large and pleased audience. King Dramatic co. 8-13; packed houses in Hands Across the Sea, The Sporting Duchess, Monte Cristo, Cumberland '61, and Faust.

EASTON.—ABLE OPERA HOUSE (W. K. Detweiler, manager): At Piney Ridge 10 pleased large audience. The Bostonians 18. Vogel and Deming's Minstrels 19. Henry Miller 20.——ITEM: The Thursday Morning Club, Maurice Clemens, director, will give a concert at Bethlehem, Pa., 23.

SUNBURY.—OPERA HOUSE (James C. Young, manager): Fitz-Simon Opera co. 10. Minstrels (local) 12. Culhane, Chace and Weston's Minstrels 19. Howe's Moving Pictures 24.——ITEM: The new Chestnut Street Opera House, under the management of W. W. Fisher, will be opened Sept. 15.

BRADFORD.—WAGNER OPERA HOUSE (Fred W. Wagner, manager): A Social Session 11. Carl Carlson 20. The Span of Life 24.——ITEM: Manager Wagner states that plans have been perfected for a new theatre by Lempert and Sons, of Rochester, architects. Demolition of old house will begin May 1.

CHESTER.—GRAND OPERA HOUSE (Charles Hargreaves, manager): The Dairy Farm 6 pleased fair house. Devil's Auction 9 pleased S. R. O. Macauley-Patton co. 15-20. Thomas Jefferson 22. In Old Virginia 23 by Chester Dramatic Association (local).

COLUMBIA.—OPERA HOUSE (James Crowther, manager): Culhane, Chace and Weston's Minstrels March 13; good business and performance. St. Felix Sisters deserve mention. Lester Walter co. opened week 8 in The Princess of Russia; big house; performance well received.

SHARON.—MORGAN GRAND OPERA HOUSE (M. Reis, lessee; S. S. Vail, resident manager): Columbia Opera co. closed successful engagement 6; co. above the average. Black Patti's Troubadours 11. Hello, Bill 12. Social Session 13. The Span of Life 15.

ROCHESTER.—GRAND OPERA HOUSE (W. D. Campbell, manager): A Run on the Bank 4; large audience; performance good. McCloy Stock co. 6 in Camille; large and pleased audience. Black Patti's Troubadours 13. The Span of Life 16.

WARREN.—LIBRARY THEATRE (F. R. Scott, manager): Bertha Kunz-Baker read selections from L'Aiglon to large and pleased audience 8. Joshua Simpkins 9 failed to please. Warren Band concert 10; good business. Arizona 19.

MEADVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Denman Thompson in The Old Homestead 4 pleased large audience. A Hole in the Ground 19. Sousa's Band May 6. A Milk White Flag 10.

SHENANDOAH.—THEATRE (Nathan Appell, manager; E. H. Carpenter, resident manager): Old Arkansaw 4; small business; fair co. At Piney Ridge 5 pleased fair audience. Mistress Nell 16. Thomas Jefferson 15.

CHAMBERSBURG.—ROSEDALE OPERA HOUSE (Frank Orr, lessee and manager): White's Faust 9; big business; good attractions. Culhane, Chace and Weston's Minstrels 11; fair business and co. Sevengala 15-20. Mistress Nell 18.

CLEARFIELD.—OPERA HOUSE (T. E. Clark, manager): Peck's Bad Boy 10; large audience pleased. Joshua Simpkins 15. White's Faust 26.——ITEM: The old Opera House will be remodeled for the coming season.

KITTANNING.—GRAND OPERA HOUSE (C. W. Park, manager): McCloy Stock co. in Camille 8; large and pleased audience. Lorraine Hollis 9-13; good business first two nights; co. good. Plays: Forget-me-Not and Mr. Barnes of New York.

CARBONDALE.—GRAND OPERA HOUSE (Dan P. Byrnes, manager): Two Merry Tramps 11. When We Were Twenty-one 13. Vogel and Deming's Minstrels 18.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, manager): Hello, Bill 10; fair audience; good performance. Mildred Holland 12. A Hole in the Ground 17.

PHILIPSBURG.—PIERCE'S OPERA HOUSE (J. Albert Walton, manager): Edwin Young co. 4-6; co. and business poor. Peck's Bad Boy 9; performance and business fair.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (Fisk and Beeber, managers): Mistress Nell 8; good business; enthusiastic audiences. The Honest Blacksmith 11. Devil's Auction 13. Klimt-Hearn co. 15-20.

BROWNSVILLE.—THREE TOWNS THEATRE (Harry Minehart, manager): Carroll Comedy co. 7 presented The Cuban Spy to fair house; performance good. Columbia Opera co. 15-22.

KANE.—LYCEUM (A. B. Cohn, manager): Allegheny College Glee Club 11. Sherrod Comedy co. 12, 13. Alvin Joslin 17. Frank Davidson Comedy co. 25-27.

READING.—GRAND OPERA HOUSE (George M. Miller, manager): Dark.——ACADEMY OF MUSIC (John D. Miller, manager): At Piney Ridge 8. Devil's Auction 11.

CONNELLSVILLE.—OPERA HOUSE (H. B. Naylor, manager; R. N. McCormick, resident manager): White's Faust 5 pleased large audience. McCloy Stock co. in Friends 11.

DANVILLE.—OPERA HOUSE (F. C. Angle, manager): Old Arkansaw 10; good performance fair house. Vogel and Deming's Minstrels 13. Lester Wallack Stock co. 15-20.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Osler, manager): Old Arkansaw 9 pleased fair house. Vogel and Deming's Minstrels 12.

POTTSTOWN.—GRAND OPERA HOUSE (Grant M. Koons, manager): Joseph Jefferson in Rip Van Winkle 13. Sawtelle Dramatic co. 15-20.

TOWANDA.—HALE'S OPERA HOUSE (C. T. Kirby, manager): Moving Pictures 12. Two Merry Tramps 15.

CHARLEROI.—COYLE THEATRE (R. S. Coyle, manager): Columbia Opera co. 22-27. Midnight in Chinatown May 2. Field's Minstrels 8.

BEAVER FALLS.—SIXTH AVENUE THEATRE (Charles Medley, manager): The Widow McGinty 17. Quo Vadis 18.

BLOOMSBURG.—GRAND OPERA HOUSE (J. R. Fowler, manager): Vogel and Deming's Minstrels 15. White's Faust 23.

SHEFFIELD.—I. O. O. F. THEATRE (C. F. Carlson, manager): Bloss and Bouton's Minstrels (local) 9; good house and show.

MONONGAHELA.—GAMBLE'S OPERA HOUSE (Grable and Downer, managers): Elks' Minstrels 12, 13.

JOHNSONBURG.—ARMSTRONG OPERA HOUSE (F. Vernon, manager): Joshua Simpkins 10; fair performance and house.

GREENVILLE.—LAIRD OPERA HOUSE (H. W. Holby, manager): La Porte Comedy co. 1-6; poor co. Hello, Bill 12. R. W. Little 22-27.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. J. Geyer, manager): Dark.

TITUSVILLE.—OPERA HOUSE (John Gahan, manager): Sis Stevens 17. A Hole in the Ground 18.

MILTON.—OPERA HOUSE (A. J. Blair, manager): White's Faust 23.

CANTON.—LEWIS OPERA HOUSE (W. W. Whitman, manager): Old Maids' Convention (local) 12.

JEANNETTE.—BYER'S THEATRE (Thomas Boyd, manager): McCloy Stock co. in Camille 13.

RENOVO.—KANE'S THEATRE (John T. Kane, manager): Dark.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, manager): Corse Payton Comedy co. opened week of 8 in The Prodigal Daughter; good house. The Parisian Princess, Aristocracy, My Kentucky Home, and The Two Orphans to fair business 9; stage setting fine; specialties good. Other plays: The Octoroon, Hazel Kirke, Two Nights in Rome, and The Law of the Land. Tennessee's Pardner 15. Local 16. Volunteer Organist 18. Local 19. The American Girl 20. 'Way Down East 24.

PAWTUCKET.—OPERA HOUSE (William E. White, manager): Margaret Dibden Pitt co. in The Octoroon 8-10; fair business; performances good. Dr. Jekyll and Mr. Hyde 11-13.——ITEM: Mr. Emery, of the Pitt co., will contribute his services for the part of Lord Robert Ure in The Christian, with Viola Allen, at the benefit performance to be given in aid of Madame Janauschek in New York 12.

NEWPORT.—OPERA HOUSE (Henry Bull, Jr., manager): Haverly's Minstrels to fair audience 8; good performance. Side Tracked 9 failed to satisfy small audience. The American Girl 12. The Girl from Maxim's 13. Corse Payton Comedy co. 15-20. Sherlock Holmes 25. D. R. Ryan co. May 6-11.

WESTERLY.—BLIVEN'S OPERA HOUSE (C. B. Bliven, manager): Rowe-King Stock co. opened for a week 8 with For Liberty and Love, pleasing full house.

RIVERPOINT.—THORNTON'S OPERA HOUSE (J. H. Thornton, manager): Arthur Donaldson in Carl Carlson 10; first-class performance; fair house. Rowe-King Stock co. 15-20.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC (Charles W. Keogh, manager): Crescent Stock co. 8-13 opened to full house. Plays: Rip Van Winkle, The Circus Girl, Forgiven, My Partner, Captain Rackett, and Queen's Evidence. Brown's in Town 11.

COLUMBIA.—THEATRE (Smithdeal and Brown, managers): Peters Comedy co. closed week's engagement 6; fair business. Brown's in Town 14.

FLORENCE.—AUDITORIUM (Barringer and Caldwell, managers): Carpenter's Quo Vadis 3; performance good; small audience.

ANDERSON.—OPERA HOUSE (Evans and Brock, managers): G. Le Forest Wood, impersonator, 8; poor business; fair attraction.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (S. M. Bear, manager): Maloney's Wedding Day March 27. A Milk White Flag 30, 31. A Woman in the Case 4 canceled. Eldon's Comedians 5, 6 canceled. Elsie De Tourney co. 8, 9. Si Plunkard 13.——ITEM: Manager Bear will open in May the Boyd Theatre, Omaha, Neb., with a stock co.

DEADWOOD.—OPERA HOUSE (H. M. Bennett, manager): Dr. E. Benjamin Andrews, Chancellor Nebraska State University, lectured before Teachers' Institute on "Self Culture" 3. Anderson Concert co. 4 pleased fair house. Sanford Dodge 11. Roney's Boys and Blatchford Kavenagh in concert 15. Sanford Dodge 19 (return).

LEAD CITY.—MINERS' UNION OPERA HOUSE: Anderson Concert co. 2; performance good of its kind; fair house. Sanford Dodge 12, 13. Roney's Boys and Blatchford Cavanaugh 17.

HURON.—GRAND OPERA HOUSE (Charles Loveland, manager): Don C. Hall's Ten Nights in a Bar Room 1; fair house; performance medium. Eli Perkins 13.

WATERTOWN.—NEW GRAND OPERA HOUSE (S. A. Briggs, manager): A Woman in the Case 10.

TENNESSEE.

NASHVILLE.—THE VENDOME (Staub and Sheetz, managers): The Burgomaster March 27; large house; good co. The Pride of Jennico 4 was enjoyed by large house; Bertha Galland, Stephen Wright, and Arthur Hoops deserve mention. Elks' Circus 8, 9; auspices Nashville Lodge No. 72, pleased large houses. Joseph Jefferson 12. Arizona 13. Stuart Robson 23.——GRAND OPERA HOUSE (T. J. Boyle, manager): Boyle Stock co. presented Pink Dominoes 1-6; large business. A Temperance Town 8-13 is drawing large and pleased audiences; those deserving mention are Morris McHugh, Frank Melville, and William Stuart; in the vaudeville, Raymond and Jaxon and Fanny Rice are pleasing. Sweet Lavender 15-20; benefit performance 19 for J. Gordon Edwards.

MEMPHIS.—GRAND OPERA HOUSE (A. B. Morrison, manager): The English Rose by the Hopkins Stock co. 8-13 was a success in every way. Alexander Gaden, the new leading man, was warmly welcomed; his work was of a superior order. Joseph O'Meara and Frederick Julian are entitled to credit. The vaudeville included the Martells, Caroline Hull, and Zioka. The Great Diamond Robbery 15.——LYCEUM THEATRE (Frank Gray, manager): The Pride of Jennico, with Bertha Galland, to fair houses 5, 6. Joseph Jefferson 11. The Still Alarm 12, 13.——AUDITORIUM (Benjamin M. Stainback, manager): The Royal Tyrolean Concert Troupe pleased good audience 8. Theodore Thomas' Orchestra 25. Anna Eva Fay 29.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): Devil's Auction drew good house 2; specialties pleasing. Marguerite Sylva in The Princess Chic scored a success to packed house 10. The season will close with Joseph Jefferson 17.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): Marguerite Sylva Opera co. in Princess Chic 8; packed house; excellent performance. Arizona 12. Joseph Jefferson closes the season 16.

DYERSBURG.—GEORGIA OPERA HOUSE (W. C. Paris, manager): Vanderbilt Glee Club failed to appear 5. Creston Clarke 11.

TEXAS.

ABILENE.—LYCEUM THEATRE (Batjer and Saunderson, managers): Harry Wagner, lecture, 2; audience pleased. Sam Jones 3; capacity; audience delighted. Jossey Stock co. pleased large audiences in A Soldier's Daughter, Moths, The Signal of Liberty, Under Two Flags, The Devil and Co., The Hustler, and Sapho 8-13.——ITEMS: Hal L. Lawrence, manager Jossey Stock co., joined the Abilene, Tex., Lodge of Elks, No. 562, 7.

SAN ANTONIO.—GRAND OPERA HOUSE (Dave A. Weis, manager): Edmund Vance Cooke pleased fair audience 4, 5 in an entertainment styled Pot Luck With a Poet. Olympia Opera co. 8 canceled. The Elks Minstrels 16.——EMPIRE OPERA HOUSE (James T. Brady, manager): Closed March 31-6 to put in electric fans. The Knowles (hypnotists) 6-13. Ethel Tucker Stock co. 14—indefinite.

HILLSBORO.—LEVY OPERA HOUSE (R. F. Wood, manager): Arnold Stock co. 1-6 in La Belle Marie, On the Frontier, What Mrs. Potter Did, The Runaway Wife, Sapho, Peck's Bad Boy, and His Chum, Only a Tramp; S. R. O., co. excellent. Olympia Opera co. 27.

PARIS.—PETERSON THEATRE (R. Peterson, manager): Hoyt's Comedy co. 1-6; good business in A Diamond Robbery, A Man of the People, A Soldier's Sweetheart, A Texas Steer, The Two Orphans, A Family Affair, and The Dangers of a Great City; performances poor. Arnold's Stock co. 8-13.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, manager): The Knowles, hypnotists, 6; full houses pleased; Karl Dwight Hibbard, soprano, was a pleasant feature of the entertainment.

TEXARKANA.—HARDIN OPERA HOUSE (James M. Drake, manager): Krauss-Taylor co. drew large houses 1-6.——ITEM: The Elks' annual carnival and street fair opens 29, continuing until May 4.

PITTSBURG.—OPERA HOUSE (J. F. Reynolds, manager): Royal Tyrolean Concert Troupe 4; fair business; strong co. A Bachelor's Romance May 7 (local).

EL PASO.—MYORS' OPERA HOUSE (W. L. Rogers, manager): Sam Jones 5, lecturer; good house. A Turkish Bath 6; fair house and co.

GALVESTON.—HARMONY HALL (Dave H. Davis, manager): Payton Sisters' Comedy co. concluded a week's engagement 7; business fair; co. good.

THURBER.—OPERA HOUSE (A. H. Miller, manager): Jossey Stock co. 5 in A Soldier's Daughter; performance good; business fair.

TEMPLE.—EXCHANGE OPERA HOUSE (James Rudd, manager): Lilliputian Wedding (local) 2; large business. Season closed April 1.

HOUSTON.—SWEENEY AND COOMB'S OPERA HOUSE (Greenwall Theatrical Circuit Co., lessees; E. Bergman, manager): Dark.

HENDERSON.—OPERA HOUSE (J. Walter Harris, manager): Dark.

ORANGE.—GATE CITY OPERA HOUSE (P. Lausen, proprietor and manager): Payton Sisters 11-13.

BRENHAM.—GRAND OPERA HOUSE (Alexander Simon, manager): Dark.

CLARKSVILLE.—TRILLING OPERA HOUSE (Robert McElroy, manager): Dark.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, manager): Orris Ober Stock co. 15-22.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, manager): Dark.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE (George D. Pyper, manager): Blanche Walsh in More Than Queen 1-4. The Evil Eye 5; S. R. O.; fair co. Salt Lake Opera co. in Fatinitza 6; S. R. O.; H. Goddard and George D. Pyper made hits; Arvilla Clark, the new soprano of the co., and Lottie Levy, were excellent; the chorus was a feature. Salt Lake Opera co. 8-13.——NEW GRAND THEATRE (M. E. Mulvey, manager): Field's Minstrels 4-6; packed houses; good performance.——ITEM: A mammoth concert was held 5 in the Mormon Tabernacle. R. C. Easton, a former Salt Lake man, now of New York, was the feature, and made a hit. The great choir sang Faust selections, which were prepared for the Sembrich concert and not heretofore given. This is conference week of the Mormon Church, and the city is full of visitors.

OGDEN.—GRAND OPERA HOUSE (James Clark, manager): The Tacit Travelle co. 3 canceled. Blanche Walsh in More Than Queen 5. The Evil Eye 6 pleased good house. Daniel Sully 9. Salt Lake Opera co. 12.

PARK CITY.—DEWEY THEATRE (F. J. McLaughlin, manager): Tacit Travelle co. 6; fair performance; light house. A Brass Monkey 20.

VERMONT.

BURLINGTON.—HOWARD OPERA HOUSE (Mrs. W. K. Walker, manager): A Bunch of Keys 6; good business; fair co. A Poor Relation 10; crowded house; Alden Bass is a Vermont boy, and was given a hearty welcome. A Silent Woman (local) 13. The Prisoner of Zenda 16. West's Minstrels 23.

BRATTLEBORO.—AUDITORIUM (George E. Fox, manager): Mr. and Mrs. Russ Whytal interested fair audience 5 in For Fair Virginia. A Poor Relation 13.

ST. JOHNSBURY.—HOWE OPERA HOUSE (F. M. Black, manager): A Bunch of Keys 2; good business; fair co. The Prisoner of Zenda 12. Tennessee's Pardner 29. Sousa's Band May 1.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, manager): Alden Bass in A Poor Relation 9; fair house; audience pleased. The Prisoner of Zenda 15.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, manager): A Bunch of Keys 5 pleased good audience. Guy Brothers' Minstrels 10; performance fair; attendance fair. A Silent Woman 19.

BENNINGTON.—OPERA HOUSE (Goldsmith and Wood, managers): Sousa's Band 9; S. R. O.; audience pleased. The Prisoner of Zenda 22.

BELLOWS FALLS.—OPERA HOUSE: A Poor Relation 12.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (C. W. Beckner, manager): The Princess Chic 10; large house pleased. Joseph Jefferson 18. Schubert Symphony Club 19. Mrs. Frances Carter, Dramatic Reader, 12.——ITEM: Mrs. Frances Carter, the dramatic reader and impersonator, is in the city, which is her home, having returned from New York, where she had been reading for some months. Mrs. Carter ends her New York season in May, and goes to Ohio for June. She will read in Buffalo during the exposition.

SUFFOLK.—CITY HALL THEATRE (H. E. Elam, manager): 'Tis He 5; poor performance and business. Frank Adams in Uncle Hez and The Brother's Crime 8-10; good performances and business. Thomas Dixon, Jr., 19 lecture on "Fools."

STAUNTON.—OPERA HOUSE (Barkman and Shultz, managers): The Blue and the Gray 11, 12 (local). Carpenter's Quo Vadis 16.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, manager): V. V. V. Dramatic Club, of the University of Virginia, in A Paper Chase, S. R. O., 4.

ALEXANDRIA.—HILL'S OPERA HOUSE (W. S. Harper, manager): Martin's U. T. C. 4; full house; satisfactory performance. Carpenter's Quo Vadis 19.

WINCHESTER.—THE AUDITORIUM (Atwell and Worthington, managers): Clay Clement in The New Dominion 9; full house; audience pleased. Clay Clement deserves special mention.

PETERSBURG.—ACADEMY OF MUSIC (William E. French, manager): Una Clayton opened for a week 8 in A Waif of New York; good business; audience pleased.

DANVILLE.—ACADEMY OF MUSIC (Neal and Hoyt, managers): Barlow and Wilson's Minstrels 11. Brown's in Town 17.

RICHMOND.—ACADEMY OF MUSIC (Thomas G. Leath, manager): [illegible] pleased large audience 5.

LYNCHBURG.—[illegible] (F. M. Lawson, manager): [illegible]

NORFOLK.—ACADEMY OF MUSIC (Thomas G.

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Leath, lessee): The Princess Chic 11. Tim Murphy 12. Joseph Jefferson 19. Brown's in Town 29.

FREDERICKSBURG.—OPERA HOUSE (Goldsmith and Hirsh, managers): Carpenter's Quo Vadis 18.

WASHINGTON.

TACOMA.—THEATRE (L. A. Wing, resident manager): The Parish Priest March 22, with Daniel Sully; good attendance pleased. Field's Minstrels 23; fair attendance. Ralph Cummings' co. 29, 30, in Nell Gwynn and A Social Highwayman; fair houses and performances. W. E. Nankeville's co. in The Village Parson did not please. The County Fair 6; good house and co.——LYCEUM THEATRE (Dan B. Worley, manager): Jessie Shirley co. 24-31; fair business in A Woman's Power, La Belle Marie, A Country Girl, and Moths. Morrison's Faust 31-1; fair performance and audience.

SPOKANE.—AUDITORIUM (Harry C. Hayward, manager): The Village Parson 3; light business; fair performance. Star Vaudeville co. 6; some features of programme good; business fair. Morrison's Faust 8. Madame Modjeska 13.

NORTH YAKIMA.—LARSON'S THEATRE (A. E. Larson, manager): The Village Postmaster 2; light business; good performance. Morrison's Faust 6; first rate co.; immense business. Madame Modjeska 12. The Highwayman 16.

WALLA WALLA.—THEATRE (Charles F. Van De Water, manager): Maloney's Wedding Day 2; good house; performance poor. A Brass Monkey 11.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE (Charles A. Feinler, manager): Ward and Vokes in The Floor Walkers 10; S. R. O.; audience pleased. Henry Miller 11. The Village Postmaster 16.——GRAND OPERA HOUSE (Charles A. Feinler, manager): Hoeffler Stock co. 8-13 in A Daughter of Corsica, Hearts of Gold, The Woman in Black, and The Ranch King. King Dramatic co. 15-20.——ITEM: Plans have been accepted for the new theatre to be erected corner Twelfth and Chapline streets, with seating capacity of one thousand four hundred; to cost $120,-000.

PARKERSBURG.—AUDITORIUM (W. E. Kemery, manager): Bohemian Burlesquers 6; poor co.; small house. Whitney and Knowles' Quo Vadis 12. Hoeffler Stock co. 15-20. Arizona 22.——ITEM: The J. F. Arnold Stock co. will again hold the boards at Terrapin Park Casino, which will open about May 15. Everybody welcomes this excellent co. back.

SISTERSVILLE.—AUDITORIUM THEATRE (H. W. McCoy, manager): Private John Allen 8; fine performance; fair business. Heim's Minstrels 11 (local) pleased good house. The Carpet Bagger 18. Van Dyke-Eaton co. 22-26.

WESTON.—CAMDEN OPERA HOUSE (George V. Finster, manager): The Labadies 17. Carpenter's Quo Vadis 23, 24. Columbia Comic Opera co. 29-May 4.

HUNTINGTON.—DAVIS THEATRE (Joseph R. Gallick, manager): A Texas Steer 8; good business; audience pleased. Van Dyke-Eaton co. 15-22.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, manager): Hello, Bill 27.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Tim Murphy 16. Arizona 19.

WEST UNION.—SMITH'S OPERA HOUSE (S. P. Smith, manager): Dark.

WONONGAH.—COLISEUM (Carroll Currey, manager): Carpenter's Quo Vadis 27.

MANNINGTON.—OPERA HOUSE (J. M. Barrack, manager): Scottish Reformation (local) 11, 12.

WISCONSIN.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Side Tracked 6 pleased top-heavy house. Arizona 9 delighted packed house. The co. was especially attractive, having for Lieutenant Denton, Sidney Ainsworth, a young Madisonian, who made his initial bow as a professional before his own people. Mr Ainsworth made a favorable impression. Leon Herrmann 12. The Flints, hypnotists, 15. Royal Liliputians 24.——ITEM: At the close of the third act, while responding to curtain call, Mr. Ainsworth was interrupted by a friend, who, with an appropriate speech, handed him a gold watch handsomely engraved.

MARINETTE.—SCOTT OPERA HOUSE (Charles T. Greene, manager): The Heart of Chicago March 22; good performance and house. The Span of Life 23; excellent performance; S. R. O. The Hottest Coon in Dixie 25; large and pleased audience. Beach and Bowers' Minstrels 28; good performance; fair house. A Stranger in a Strange Land 30 canceled. Uncle Josh Spruceby 7; fair performance and house. The Christian 13. A Milk White Flag 16. Ole Olson 19. Leon Herrmann 25.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, manager): Ole Olson to large and pleased audience 7.——TURNER HALL (John Goos, manager): Robert und Bertram, G. Raeder's clever comedy, was produced by the dramatic section of the Turn Verein 7 and drew large audience. Herman Rakow and Otto Burkart assumed the title-roles creditably. O. Loebel was also fine. A Milk White Flag 12.

WEST SUPERIOR.—GRAND OPERA HOUSE (C. A. Marshall, manager): Boston Lyric Opera co. 1, 2; fair business. 'Way Down East 3 to capacity; fine performance. A Milk White Flag 6; good business; fair co. The Prisoner of Zenda 9. Because She Loved Him So 15. Leon Herrmann 19. Field's Minstrels 23. A Hot Old Time 25. Faust 26.

ASHLAND.—GRAND OPERA HOUSE (W. T. Seeger, manager): F. E. Long co. 1-6 in Missouri, Human Hearts, Ten Nights in a Bar Room, Man's Enemy, and A Planter's Wife; good business and co. A Milk White Flag 8; S. R. O.; audience pleased. Leon Herrmann 18. Who is Who 20.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Jule Walters pleased good house in Side Tracked 3. Who is Who 6; fair house and co. Thompson's Comedians opened three nights' engagement 8 in An American in Europe; big house. 'Way Down East 12. Quo Vadis 15. Mahara's Minstrels 22. Gaskell Stock co. 21-27.

MANITOWOC.—TURNER'S OPERA HOUSE (Edward Zander, manager): Who is Who 8; large audience; co. good. Manitowoc Glee Club 13. Harry Shannon co. 17-20. Griffith's Faust 26.——OPERA HOUSE (Stephen Krainik, manager): Ole Olson 8; fair audience pleased.

APPLETON.—OPERA HOUSE (John Thickens, manager): Uncle Josh Spruceby 4; good attendance; fair co. Leon Herrmann, booked for 5, postponed to 25. Who is Who 9; small house; fair co. Ole Olson 10. A Milk White Flag 11. The Rays 13. Side Tracked 17.

FOND DU LAC.—CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): Uncle Josh Spruceby 3; good house; co. fair. Ole Olson 9; house and co. good. 'Way Down East 11. A Milk White Flag 13. Who is Who 15. Side Tracked 18. Quo Vadis 20. Harry Shannon co. 22-27.

GREEN BAY.—THEATRE (John B. Arthurs, manager): Uncle Josh Spruceby 5; good co.; big house. 'Way Down East 9; S. R. O.; fine production.

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The Christian 12. Side Tracked 14. A Milk White Flag 15 (stage hands' benefit.)

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Arizona 8 pleased fair house. Leon Herrmann 10. 'Way Down East May 1.——ITEM: The Arizona co. rested here Holy Week.

STEVENS POINT.—NEW GRAND OPERA HOUSE (W. L. Bronson, manager): Ole Olson 12. Who is Who 16. Carpenter's Quo Vadis 22.——RINK OPERA HOUSE (John Sellers, manager): Davenport Burlesquers 24.

RACINE.—BELLE CITY OPERA HOUSE (C. J. Feiker, manager): Murray and Mack in Shooting the Chutes drew large and pleased houses 7. The Christian 9; house sold out in advance. A Hot Old Time 10.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, manager): Who is Who 7; good house and performance. The Christian 8; crowded house; performance good. 'Way Down East 14.

WAUPACA.—CITY OPERA HOUSE (R. S. Havenor, manager): Ole Olson 11. Davenport Burlesque co. 23.——D. D. H. OPERA HOUSE (Alfred Johnson, manager): Clark and Deshon co. 29-4.

WAUSAU.—GRAND (C. S. Cone, manager): Uncle Josh Spruceby 6; good house; fair performance. 'Way Down East 8 pleased capacity house. A Milk White Flag 10. Ole Olson 13, 14. Leon Herrmann 16.

NEW LONDON.—GRAND OPERA HOUSE (G. E. LUTSEY, manager): Who is Who 13. A Romance of Coon Hollow 27.

LACROSSE.—THEATRE (J. Strasilipka, manager): 'Way Down East 1 pleased large house. Louis James and Kathryn Kidder co. 16.

OSHKOSH.—GRAND OPERA HOUSE (J. E. Williams, manager): 'Way Down East 10. The Christian 11.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, manager): Side Tracked 8; good house; fair co. Faust 22.

WYOMING.

CHEYENNE.—OPERA HOUSE (Stable and Bailey, managers): Nathan Hale 6 was superbly presented, but did not receive patronage it deserved. The Eleventh Hour 8 failed to please small house. Ward's Minstrels 13. Otis Skinner 17.

RAWLINS.—OPERA HOUSE (Louis Schalk, manager): Ward's Minstrels 11. A Brass Monkey 23.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, manager): Jessie Maclachlan Concert co. 15, 16. McAuliffe Stock co. 29-4. Ward's Dramatic co. 10, 11. The American Girl 13-15. Side Tracked 16-18. Edward R. Mawson co. 20; indefinite.——MECHANICS' INSTITUTE (R. J. Wilkins, manager): Frost Stock co. in Mabel Heath, Borrowing a Baby (Jane), Joshua Whitcombe, Cigar Girl of Cuba, Too Attentive by Half, The Two Orphans, Naval Engagements, Nobody's Fool, and Peck's Bad Boy 2-6; business good; performances fair. Professor McEwen, hypnotist, opened for a week 8; business good; clever performance.——ITEM: The Herrmann Stock co. reorganized here and has been rehearsing for the past two weeks. Grace Addison has been engaged as leading woman. The co. opens an engagement here May 13-18.

VANCOUVER, B. C.—OPERA HOUSE (Robert Jamieson, manager): Madame Modjeska and an excellent co., including R. D. MacLean and Odette Tyler, gave King John, Macbeth, and Mary Stuart 29, 30; delightful performances; good business. Neil Burgess in The County Fair 4; capital performance; well patronized. James O'Neil co. 8, 9. Albani 12.——THEATRE ROYAL (Lucas and Sharp, managers): Cinematograph 1-6; good views of the Queen's funeral shown to appreciative audiences. Charles II 10 (amateur).——SAVOY THEATRE: Vaudeville.

OTTAWA, ONT.—RUSSELL THEATRE (Dr. W. A. Drowne, manager): The Belle of New York 8 was the last attraction to play in the Russell before its destruction by fire; excellent performance; capacity of house.——GRAND OPERA HOUSE (Joseph Frank, manager): The Valentine Stock co. closed four weeks' engagement 6, which was successful in every way. The Real Widow Brown opened to packed house 8-10; performance good. Chattanooga 11-13.——ITEM: Nora O'Brien, leading woman of the Valentine Stock co., left for New York to join Sarah Cowell La Moyne.

LONDON, ONT.—OPERA HOUSE (Alex Harvey, manager): Fabio Romani 5; big business; pleased audience. Fenberg Stock co. 8-10 (return) in Knobs o' Tennessee, Niobe, East Lynne, and Dr. Jekyll and Mr. Hyde; large and pleased audiences. Katherine Standish and Beatrice Fenberg made hits. West's Minstrels 13. Burrill Comedy co. 15-19. Frederick Warde (return) 20.——ITEMS: The following changes will take place in the Fenberg co. at Chatham 20. L. C. Reeves and Rose Winchester will close, and Nana Bascom and George L. Castleberry will join.

ST. THOMAS, ONT.—GRAND OPERA HOUSE (Spencer and Stacey, managers): Fenberg Stock co. opened week 1 with Roanoke; large house; business good throughout week. Other plays: Knobs o' Tennessee, Niobe, Bar Harbor, Dr. Jekyll and Mr. Hyde, and The Brand of Cain. The Rounders 9.——NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Fabio Romani, with Walter Lawrence 3; small house. Marcus Beauford and Frederick Alyn are in the co. Charmon Chanteuse did not appear. Clara Mathes co. 8-13.

HAMILTON, ONT.—GRAND OPERA HOUSE (A. R. London, manager): Frank Keenan in A Poor Relation 5, 6; splendid performances; large audiences. Thomas Q. Seabrooke in The Rounders 10; small but capable co. Thomas Q. Seabrooke, W. C. Mandeville, H. C. Stuart, and Jeannette Lowery deserve mention; good business. A Ride for Life 11. The Royal Box 13.

HALIFAX, N. S.—ACADEMY OF MUSIC (J. D. Medcalfe, manager): Jere McAuliffe co. opened annual engagement 8 in The Man-o-War's Man to 1831 paid admissions; co. and specialties good. The Chimes of Normandy (local), management of H. B. Clarke, direction of C. M. Pyke, formerly of Pyke Opera co., at Orpheus Hall 8; large audience.

CHATHAM, ONT.—GRAND OPERA HOUSE (James F. Cairns, manager): Thomas Q. Seabrooke made a hit in The Rounders to good business 8. W. C. Manderville, Harry C. Stuart, and Jeanette Lowrie deserve mention. Fenberg Stock co. 11-13. Alberta Gallatin 24.

WINNIPEG, MAN.—THEATRE (C. P. Walker, manager): Kathryn Kidder and Louis James in A Midsummer Night's Dream 2, 3; large audiences; performances excellent. Field's Minstrels 9, 10. Madame Carreno 11. Pinafore (local) 12-16. Morrison's Faust 19, 20. Madame Modjeska 23, 24.

YARMOUTH, N. S.—ROYAL OPERA HOUSE (J. D. Medcalfe, manager): Hermann Stock co. 8-13.——ITEM: F. W. B. Moody, resident manager of the Royal, left 2 to take a position in Hamilton, Ont. Much regret was expressed here at the death of Roland Reed.

ST. CATHERINES, ONT.—GRAND OPERA HOUSE (C. H. Willson, manager): Burrill Comedy co. 8-13 in True as Steel, Saved from the Sea, Sapho, and Rip Van Winkle; fair business; satisfactory co. The Royal Box 15.

GUELPH, ONT.—ROYAL OPERA HOUSE (A. J. Small, lessee; N. Manning, manager): Clara Mathes 1-6 to good business in Nell Gwynne, Sapho, South Africa, and Legion of Honor. The Royal Box 10. Frederic Warde (return) 18. Peck's Bad Boy 22.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (R. W. Tuttle, manager): Pull, hypnotist, to good business 1-6, continues to 10. The Royal Box 12. The Bohemian Girl (amateur) 16, 17. Harry Findley 22-27.

BELLEVILLE, ONT.—CARMAN OPERA HOUSE (Frederick Adams, manager): Wargraph 5, 6; good performance; fair attendance. Parker Concert co. 8; pleasing performance; topheavy house. A Ride for Life 12, 13.

SIMCOE, ONT.—OPERA HOUSE (C. A. Austin, manager): Fabio Romani March 28; good house; satisfactory performance. Briggs and Rowe's co. 18.

KINGSTON, ONT.—VICTORIA THEATRE (D. P. Branigan, manager): Chattanooga 8; performance and house good. Frederick Warde 12, 13.

LINDSAY, ONT.—ACADEMY OF MUSIC (Frederick Burke, manager): Frederick Warde in The Duke's Jester 8; performance delighted big audience.

PETROLEA, ONT.—VICTORIA OPERA HOUSE (Dunlop and Hutchcroft, booking agents): Peck's Bad Boy 5; good house; lively performance.

VICTORIA, B. C.—THEATRE (Robert Jamieson, manager): Neil Burgess in The County Fair 3; good house and performance.

QUEBEC, QUE.—PARA HALL: Parker Concert co. 12. Valentine Stock co. 15.

BERLIN, ONT.—OPERA HOUSE (George O. Philip, manager): Dark.

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CALIFORNIA.

POMONA.—ARMORY OPERA HOUSE (N. C. Pedley, manager): The Elleford co. played successful engagement 1-6 in An American Girl, Beacon Lights, The Two Sisters, Mrs. Partington, and Her Son Ike. This practically closes the season at this house.

NEVADA.—THEATRE (George F. Jacobs, manager): A Husband on Salary 1; good house; excellent performance.

SANTA ANA.—GRAND OPERA HOUSE (William McCulloch, manager): The Angel of the Alley 17.

CONNECTICUT.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): In the Wrong House 8; light business; fair co. Quo Vadis 9; fair business and performance. The American Girl 10; good performance; fair business.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Richard Golden and good co. in Old Jed Prouty to good business 10. William H. Crane 26.

ILLINOIS.

PONTIAC.—FOLKS' OPERA HOUSE (R. D. Folks, manager): James Denoyer in Railroad Jack 9; fair attendance and performance.

INDIANA.

VALPARAISO.—NEW MEMORIAL OPERA HOUSE (A. T. Heineman, manager): Fred Emerson Brook's (lecture) 8; capacity. The Heart of Chicago 12. 'Way Down East 15.

INDIAN TERRITORY.

ARDMORE.—KLOSKI'S OPERA HOUSE (Morgan and Aronson, managers): The Signal of Liberty, by Jessey Stock co., 3; good business; performance fair.

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Wisconsin—This is Daisy Lovering's week at the Academy of Music. In the role of Cigarette, in Under Two Flags, this little actress finds herself fitted with a part admirably suited to her capabilities. She made her first appearance in it last evening. Her efforts were crowned with success, for she made an undeniable hit.

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Much favorable comment has been caused by the work of Frederic Sumner in the role of Gavin Dishart. He meets its requirements ably, maintaining a ministerial dignity that is not sanctimonious, in proper combination with the impetuous impulses of the man inside of the staid black clothes.—K. C. "Times."

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RUPERT OF HENTZAU.—His supporting company was strong. Especially praiseworthy was the acting of Eleanor Franklin as Queen Flavia, who takes a difficult role in so charming a manner that from the very first she won the hearts of the audience, and made them weep with her at the bier of her king and lover.—*Burlington (Ia.) Hawkeye*, March 17, 1901.

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